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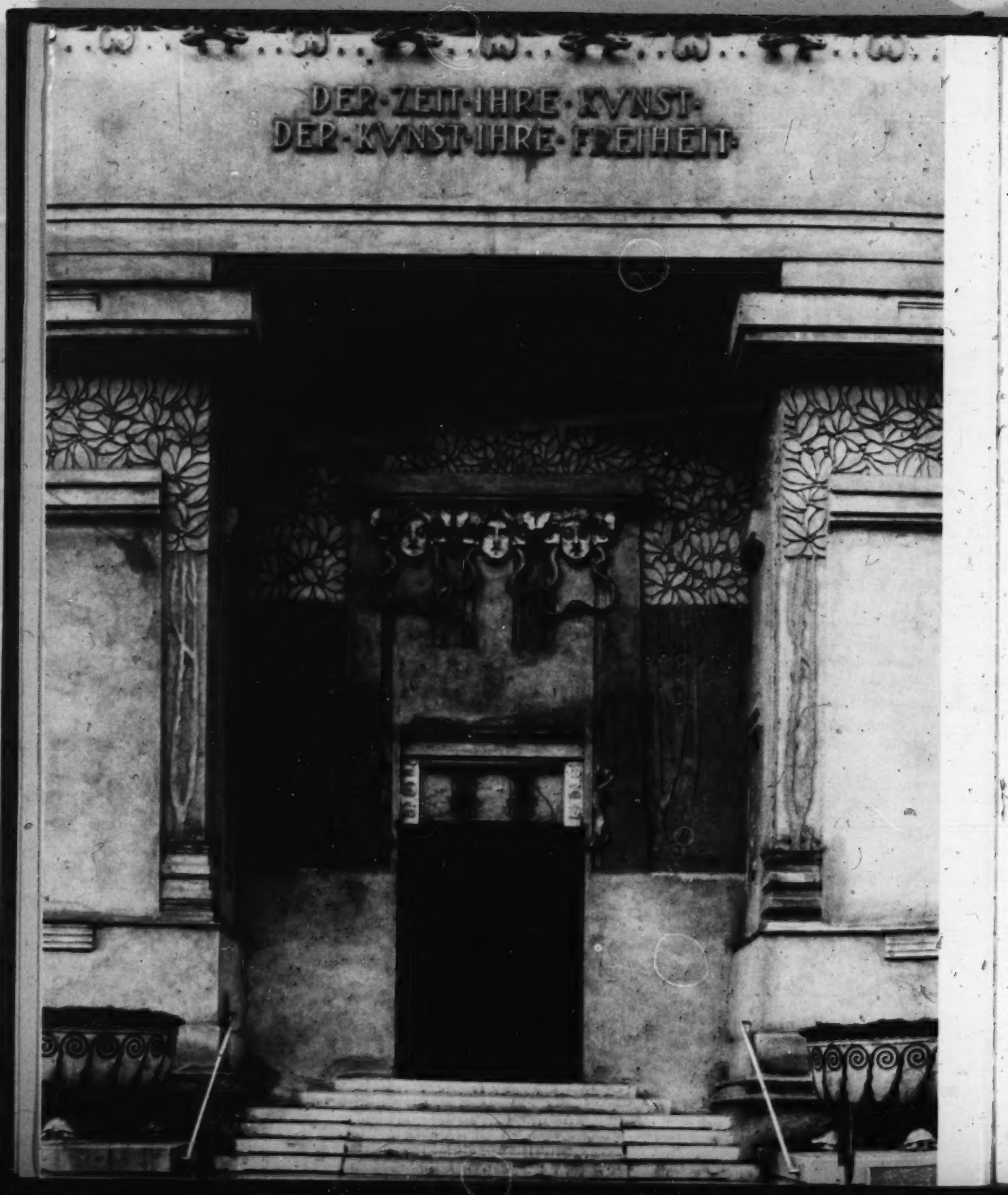
VIENNA SECESSION

ART NOUVEAU TO 1970

9 JANUARY - 7 MARCH 1971

ROYAL ACADEMY OF ARTS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77 L LONDON : Royal Academy of Arts

VIENNA SECESSION

Art nouveau to 1970

Royal Academy of Arts, London • 9 January – 7 March 1971

Exhibition Committee

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Foreword

by Sir Thomas Monnington, President of the Royal Academy

In welcoming the Vienna Secession to the Royal Academy, we must thank its President Georg Eisler and his colleagues for the considerable work they have done to make this exhibition possible.

For all the international sympathies of the Secession and the strong links with this country, so clearly recalled by Nicolas Powell of the British Council in his contribution to this catalogue, there is a certain paradox in an exhibition of the work of the Vienna Secession being held at the Royal Academy, when we are reminded that the very object of those nineteen Founders of the Secession in 1897 was to avoid established academic bodies and exhibiting societies, and to bring about, in the words of Hermann Bahr: "the revolution of art against the pedlars".

Amongst the many distinguished British practitioners in the Arts associated with the Secession, Members of the Royal Academy must be mentioned including Sir Frank Brangwyn, Sir George Clausen, Sir John Lavery, Briton Riviere, John Sargent, and John MacAllan Swan, and in more recent times Sir Alfred Munnings and Sir Charles Wheeler, with whom I was honoured to be represented in the 1927 exhibition.

It therefore seems altogether appropriate that we should exhibit work from a body with which this country has been closely connected. In view of the Academy's awareness of its responsibility towards contemporary achievement, as well as honouring the past, I feel there can be no better conclusion than to quote Georg Eisler's affirmation that: "the Vienna Secession is definitely wide open to all young talents . . . it is open to discussion about the role of art and the shortcomings of art in a rapidly changing society, whose change the Secession has reflected and in some cases helped to shape during the more than 70 years of its existence".

Introduction

The *"Wiener Secession"* welcomes this opportunity of showing in London a cross-section of its members' work through the 74 years since the foundation of our association. By presenting this show we also intend to demonstrate our long-standing sympathy with British art. Inspired by the progressive tendencies of late 19th century British art and design a number of young artists and designers founded our association in 1897 and in the following year built the house in the Friedrichstrasse which is still our home.

This exhibition spans a long period. A great part of it is devoted to the founders whose "secession" from the accepted institutions gave the association its name.

I would like to express our special thanks to Sir Thomas Monnington, the members of the Royal Academy and the secretary Mr. Sidney Hutchison for their generous hospitality and their kind interest in our endeavours. The *"Wiener Secession"* thanks Mr. Nicolas Powell for his enthusiastic help and valuable advice. The presentation of this exhibition was entrusted to our member Herrn Architekt Johann Groebner. The articles in the catalogue were translated by G. Schönwald. The support of the Austrian Ministry of Education has made this exhibition possible, as have the generous loans of the following:

Royal Academy of Arts, London; Gemäldegalerie der Akademie der bildenden Künste, Vienna; Galerie Ariadne, Vienna; Birmingham City Museum and Art Gallery; Georg Wächter Memorial Foundation, Geneva; Glasgow Museum and Art Gallery; Graphische Sammlung Albertina, Vienna; William Heinemann Ltd., London; Historisches Museum der Stadt Wien; Kärntner Landesgalerie, Klagenfurt; Galerie Krugier, Geneva; Kulturamt der Stadt St. Pölten, Austria; Kulturamt der Stadt Wien; Kunstkabinett Wien; Marlborough Fine Arts Ltd., London; Museum für angewandte Kunst, Vienna; Museum des 20. Jahrhunderts, Vienna; Österreichische Nationalbibliothek, Vienna; Neue Galerie am Landesmuseum Joanneum, Graz; Neue Galerie der Stadt Linz, Galerie St. Stephan, Vienna, Bundesministerium für Unterricht, Vienna; Victoria and Albert Museum, London; Galerie Würthle, Vienna; Zentralsparkasse Wien;

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We are also greatly indebted to the friends and members of the "Wiener Secession", especially to Dr. Robert Waissenberger of the "Kulturamt der Stadt Wien" and to Dr. Wilhelm Mrazek, Director of the Austrian Museum of Applied Art, whose help in compiling this exhibition was unstintingly given.

Georg Eisler, President

History

On the 3rd of April, 1897, a number of young Viennese painters, sculptors and architects left a traditional artists' association on account of its conservativism and founded the *"Wiener Secession"*. We associate this name above all with Viennese *Jugendstil*, whose most important protagonists were linked with the *"Secession"* in the first decade of the century. The international movement of *art nouveau* manifested itself in Vienna later than elsewhere but brought forth powerful and original works of art. Deeply conscious of their ideal of an artistic renewal to be carried into all fields of human activities, the young artists set out on their programme with enormous zeal. For their exhibitions, they constructed a building in six months; the architect was Joseph Maria Olbrich, young disciple of Otto Wagner. The building has an ironwork cupola consisting of a pattern of laurel leaves; above the door there is the programmatic inscription: "To each century its art, to art its freedom".

The *"Wiener Secession"* has now existed for more than 70 years. That there was change is obvious, and the association of today is certainly different from what it was in its beginnings. A great number of painters, architects, sculptors and decorators, such as Gustav Klimt, Koloman Moser, Alfred Roller, Otto Wagner, Joseph Maria Olbrich, Josef Hoffmann, Egon Schiele, Oskar Kokoschka, Anton Hanak, Herbert Boeckl, Albert Paris Gütersloh, Alfred Kubin and Fritz Wotruba have been associated with the *"Secession"*.

The association working under the roof of the "gilded cabbage", as the house came to be called by the Viennese on account of its cupola, remained a centre of artistic life even after its "heroic years" from 1898 to 1905, when Klimt and his co-revolutionaries had organized its programme. One climax of these "heroic years" was the VIIIth exhibition in 1900, which concentrated on the applied arts and through which the Viennese became acquainted with the work of Charles Rennie Mackintosh; others were the XIVth exhibition in 1902 which was centred around Beethoven and contained Klinger's Beethoven sculpture and Klimt's great frieze. The most important event of 1902 was the XVth exhibition, whose subject was "The Development of Impressionism in Painting and Sculpture". This exhibition had far-reaching consequences: it was the first massive break-through of impressionism and post-impressionism outside Paris. The XVIIth exhibition, which was the great Klimt exhibition, showed his four paintings done for the faculties of the University of Vienna which were lost in the Second World War. The group around Klimt, which included the strongest artistic personalities of the period, left the *"Secession"* in 1905. Tensions arising from disagreement on fundamental issues led to this step.

Though in the following years the *"Secession"* could still present a good number of important painters and sculptors, the years after 1905 were a period of reduced strength for the association. The next truly impressive artistic event took place only at the end of the First World War, with the XLIXth exhibition and the appearance of Egon Schiele. This artist, who was the most important Austrian painter of the 20th century after Gustav Klimt and a great admirer of the latter, succeeded in assembling nearly all the country's young talents, who were to become prominent later, at the *"Secession"*, where he displayed his own work in 1918.

Compared to the period up to 1905, when the group around Klimt was still with

the *"Secession"*, or even to that before 1914, the years between the two wars were artistically unimportant. It can nevertheless be said that the *"Secession"* did good work in arranging a series of exhibitions presenting the art of other nations, such as the British, French, German and Flemish exhibitions which did much to acquaint the public with artistic tendencies in those countries.

In 1939, in occupied Austria, the national-socialist régime closed the *"Wiener Secession"*, and later, during the war years, the building was damaged first by bombs, then by artillery. Yet, even during those unhappy years, the idea of the *"Secession"* survived, kept alive by its indefatigable leading spirit, the architect Josef Hoffmann. After the war, the house was rebuilt provisionally, and exhibitions resumed. In 1966, the City of Vienna rebuilt and restored the house, which is today one of the most important monuments of *Jugendstil* in Vienna. It was reopened in 1964 with a major exhibition called "Vienna around 1900", dedicated especially to the work of the founders of the *"Secession"*. The association today is a centre of artistic life. It has kept up its traditional activities, and organizes exhibitions, amongst others a series of annual international art shows.

Robert Waissenberger

Painting and Graphic Art

It is hard to generalize about painters and graphic artists of the *"Wiener Secession"* because they have no common style. During the seventy years the association has existed, various artistic influences were at work within it. Even among the founding members, two fundamentally different conceptions of painting prevailed. One group leaned towards symbolism and aesthetic refinement in the manner of *Jugendstil;* this group was influenced by Toorop, Whistler, Khnopff and Stuck and favoured a style of which the *"Münchener Secession"* had already exhibited examples. Another group is related to the impressionists and based its work on principles developed from the study of French painting. The first group was lucky in possessing in Gustav Klimt the greatest artist the *"Secession"* had. The most prominent painter of the other group was Josef Engelhart. The tension which existed between these two personalities even at the very beginning ripened to open disagreement in 1905, when the group around Klimt left the association. It is not intended here to compare Engelhart to Klimt. They can be said to have in common, at the most, a certain virtuosity in painting. Klimt's most marked trait is probably his high artistic intelligence. Perhaps for this very reason, it is easy for anyone to trace, in Klimt's work, the numerous influences that he absorbed. Like most artists of the *Jugendstil*, he was eminently versatile. New problems were solved by him with ease. Perhaps his greatest gift was draughtsmanship; he drew quickly and without effort, and his personal hand is distinct in every one of his drawings, at the number of which we can only guess. Around 1900, there was a time when he had a way of representing objects by dissolving them into ornamented patterns. In the paintings of this period, too, we see objects and clothing dissolved into an ornamented flat surface, while faces and visible parts of the bodies of the

portrayed persons are painted three-dimensionally. Yet at the same time he concentrated on landscape painting as well, a genre which probably helped him to avoid the danger of a too rigid ornamentalism. Gustav Klimt, today the best-known artist of the *"Wiener Secession"* was its star from the very beginning; his contemporaries called him simply "the King". Highly gifted artists such as Wilhelm Bernatzik, Adolf Böhm, Wilhelm List, Koloman Moser or the pupil of French impressionism Josef Engelhart, were lesser, but interesting personalities. Only Klimt's great admirer Egon Schiele achieved equal importance. Schiele, too, made magnificent drawings, though in a more staccato and less flowing style. His paintings remain dominated by the fact that he was fundamentally a graphic artist.

Schiele's association with the *"Wiener Secession"* did not last long. He died in 1918, after having shown at the *"Secession"* his own work and that of many of his contemporaries, among them Anton Faistauer, Alfred Kubin, Georg Merkel and Ludwig Heinrich Jungnickel. The expressive element in Schiele's paintings is strong, from the thematic as well as the formal aspect.

The young painter Oskar Kokoschka was originally not an artist of the *"Secession"*; he had his first exhibitions before the First World War at the *"Kunstschau"*; but he had close contacts with Klimt and Hoffmann, and his beginnings as a painter were influenced by these two artists, as his illustrations for "The Dreaming Boys" show. His first exhibition at the *"Secession"* took place as late as 1955. Kokoschka is honorary President of the association.

The years after the First World War brought *a pot-pourri* of post-impressionism, neoclassicism and folkloristic painting, much of it rather academic. Among the many painters and graphic artists then exhibiting at the *"Secession"*, the most remarkable were the *fauviste* Josef Dobrowsky and the magic realist Alfred Kubin.

In 1927, the painter Herbert Boeckl had his first exhibition. The new-comer showed thirty paintings, all of them full-grown examples of his temperamental and expressive art which is remarkable for its colouring. His beginnings were influenced above all by Kokoschka.

Here was a new and important contribution to 20th century art. Together with Clementschitsch, Kolig and Wiegele, Boeckl represents a school of painting often called "Carinthian Expressionism", although it has considerably more in common with French *fauvisme* than with the German expressionism of the "Brücke" or the "Blauer Reiter".

In the first years after 1945, new beginnings mostly remained within the boundaries of ideas already known and experimented with in the period between the wars. Only by 1955 more modern trends emerged, part of them based on cubism, others, which showed up later, deriving from "action painting". The painters Josef Mikl, Arnulf Rainer, Wolfgang Hollegha and Markus Prachensky, artists of the "group around the *'Galerie nächst St. Stephan'* ", joined the *"Secession"*. They as well as Paul Meissner, Hans Staudacher and Walter Eckert produced the purest examples of informal art in Austria.

The group calling itself *"Figur"* came into being partly as a reaction to these trends. Here, a probably timeless artistic preoccupation with the human figure coincided with the more recent universal trend towards a new figuration. Its most important members are Alfred Hrdlicka and Rudolf Schönwald as graphic artists, and the painters Georg Eisler and Fritz Martinz. Though there are, moreover,

experiments which try to abandon the territory of painting and sculpture altogether, it can be said that the "painting" in the usual sense of the word, still dominates the scene at the *"Wiener Secession"*.

Robert Waissenberger

Applied Art

In Austria, the industrial revolution set in vehemently from 1848 onwards. It took the nation thirty years to draw level with Great Britain and France and conquer her share of the market. At the Vienna World Fair of 1873, the Austrian empire had a first opportunity to advertise its recent achievements in the field of industrial development and especially in art industry.

By 1890, after a first reform movement emanating from circles around the "Austrian Museum of Art and Industry" had failed and returned to the imitation of various historic styles, the environment of man and his domestic objects had come to be shaped exclusively by commercial interests. In Vienna, as elsewhere, a counter movement was born whose protagonists were the young and socially engaged artists of the *"Wiener Secession"*. This association, in its first exhibition of 1898, confronted the public with the completely furnished interior of a room, the *"Ver Sacrum-Zimmer"* by the young architect Josef Hoffmann. This was intended as a demonstration in favour of the importance and independent status of applied art, and of the new artistic ideal of the "integration of all arts". At the VIIIth exhibition which was arranged by Josef Hoffmann and Kolo Moser, interior decoration was the theme of nearly all rooms. The display consisted of one furnished room after another, with great care given to the smallest details of furnishing. The participants from outside Austria were Charles Robert Ashbee, Charles Rennie Mackintosh and his wife Margaret Macdonald, Henry van de Velde and the *"Maison Moderne"*, of Paris.

Josef Hoffmann and Kolo Moser formed a friendship with the Mackintoshes and Ashbee which led to a visit of the two Austrians to Scotland and England. It was there that Hoffmann became acquainted with the "workshop principle" developed by Ashbee, who had set up his workshop at Essex house, in the East end of London, and worked with local craftsmen there. The experience was decisive for Hoffmann's later career. It led to the idea of setting up a similar workshop in Vienna, where art industry had got hold of *Jugendstil* not so much with an eye to better taste in furniture but rather because the new style was fashionable and therefore commercially exploitable.

The final step towards change in this field, towards the "birth" of applied art as demanded by Otto Wagner, was taken in May, 1903. Fritz Wärndorfer, a young banker and amateur of the arts, had returned from a visit to England and had a reunion with Hoffmann and Moser at a café. Talking arts and crafts and comparing English with Austrian opportunities, Moser and Hoffmann suggested an association of workshops, where artists and craftsmen should work side by side, an idea

already realised in England. Wärndorfer, who was an enthusiastic admirer of Ashbee's work, offered to supply the necessary capital.

In June, the *"Wiener Werkstätte–Productiv-Gemeinschaft von Kunsthandwerkern in Wien"* came into being. Fritz Wärndorfer was the commercial director, Hoffmann and Moser had the artistic direction.

In 1905, a booklet was published as a declaration of the goals of the new enterprise. The great care given to the production of this oblong and narrow volume and its exquisite printing show the intense determination with which the group set out on its programme of a complete aesthetic renewal of all and any object made by man. The workshops of the *„Werkstätte"* produced gold- and silverwork, metal objects, book-bindings, leatherware and furniture designed by Josef Hoffmann and Kolo Moser.

At the time, the *Werkstätte* had one hundred workers, among them 37 masters who signed their work. The size of the firm enabled them to turn out, in addition to single objects, whole interiors and houses designed to achieve the intended "harmony of all parts". By this mode of production, *Jugendstil* obtained an integrating force which made its fame.

Through these manifold activities, the *Werkstätte* won international recognition within a short time. Its products came to be synonymous with "modern" Viennese style.

Of the buildings which we owe to the *„Wiener Werkstätte"*, two are especially important for the development of modern architecture and interior decoration. The *"Sanatorium Purkersdorf"*, built 1903–1905, was the first functional building in Austria; its cubic outline and flat roof make it an early prototype of modern European architecture. While the characteristic traits of this building were later destroyed by thoughtless restoration, the *Palais Stoclet* in Brussels has retained its original form. This house, built 1905–1911, is a *Gesamtkunstwerk;* the *"Werkstätte"* gave its best there, and made it a monument of *Jugendstil* in applied art. Josef Hoffmann and his co-workers Czeschka, Klimt, Löffler, Powolny, Metzner and Luksch created a house which presents perfect unity in style. Money was no object, and they feasted on precious materials. With its play of flat surfaces, the building is a triumph of the geometric principle and of ornamentalism combined with *Sachlichkeit*. All things in the exquisitely furnished interior, vitrines, cupboards, chairs, lamps, silver and china combine to create an environment which is one great homage to geometric beauty.

This preoccupation with geometrical forms remained prevalent with the *"Werkstätte"* until the withdrawal of Kolo Moser in 1906. From then on the "geometric" style lost momentum but can still be found in the products of the *"Werkstätte"* until Josef Eduard Wimmer (1912) and Dagobert Peche (1915) joined the association. It was the most significant trait in the work of Hoffmann and Moser and remained the style of the *"Werkstätte"* until 1914, during its first and most important period.

Wilhelm Mrazek

Posters

The artist's poster which formerly had too frequently been the domain of lithographers in the printer's shop profited more than any other branch of art by the exodus of the *"Secession"* from the *"Künstlerhaus"* on the 24th of May, 1897. Up to then the progressive thoughts of young artists seldom got beyond the coffee-house, the social circles of the *"Siebener Club"* and the *"Haagengesellschaft"* or the fêtes arranged by artists, like "The Secession of the Savages" and the "Free association of 'tame' Artists" held in the *"Künstlerhaus"* on the 4th of March, 1895. It was only through the posters of the *"Secession"* which themselves had a decisive influence on the style propagated by the young association that the public became acquainted with the new artistic tendencies.

The first poster of the "Secession" designed in the beginning of 1898 by Gustav Klimt was an advertisement for the association's review *"Ver Sacrum"*. The same design with a different legend was used for the poster of the first exhibition the group showed with great success at the *"Gartenbaugesellschaft"*; the catalogue had to be reprinted twice. Klimt's programmatic drawing uses a complicated symbolism deriving from the tradition of pictorial allegory; its effect lies in the contrast of the surface pattern and the pictorial space of the picture. The upper part – Theseus fighting the Minotaur about to deliver the deadly blow – is meant to symbolize the fight between *"Secession"* and *"Künstlerhaus"*. Athene had been chosen for a protectress by artists' groups long before, and she was at the same time a popular motif of the exhibition poster. The goddess can be seen here as an allegory of "Sculpture", standing in front of "Painting" – the picture in the background – and on top of the "Architecture" on the base, with its lettering. At the censor's request, trees had to be printed into the upper part of the poster to cover the bare parts of Theseus.

Joseph Maria Olbrich, the architect of the *"Secession"* building, which was built by the association in six months, was also the author of the poster for the first exhibition held in this house. The poster shows the house; the inscription *"Ver Sacrum"* does not exist any more, nor do the bay trees on each side of the entrance which were later exchanged for bowls.

In the following years important posters were designed for the association by Alfred Roller, Koloman Moser and Adolf Böhm. Roller's poster for the IVth exhibition shows the sign of the *"Secession"* as a sun rising out of the sea. Koloman Moser's poster for the Vth exhibition is an important design for it has all the characteristics of European *art nouveau* at the turn of the century: symbolism, the floral and linear way of drawing, the stylized and simplified presentation of nature, the interchangeability of positive and negative forms, the ornamental yet free-flow lettering and the integration of a three-dimensional body into the two-dimensional space of the drawing.

Adolf Böhm was the designer of the ornamental posters for the VIIIth and XVth exhibitions where the lettering is part of the design. Influenced by the group around Mackintosh, Koloman Moser designed the poster for the XIIIth exhibition. The composition of this long and narrow poster, a shape which Olbrich had been the first to use, its pattern of squares which became a frequent motif in Viennese art and the schematic conception which makes letters and picture appear as one, show very clearly how far ideas on filling space had changed.

Of Alfred Roller's exemplary designs those for the XIVth and XVIth exhibitions must be mentioned. The XIVth exhibition was conceived in the honour of Max Klinger and was centred around Klinger's newly completed Beethoven sculpture; the other artists grouped their work around this central idea. Gustav Klimt made his famous Beethoven-Frieze for this occasion, and Alfred Roller, at the time president of the association, contributed his large and stylized painting "The Sinking of the Night" to furnish a background for the sculpture. The poster shows a section of this painting. Examples of this kind of ornamental art can be found in the main historical work on ornament "The Grammar of Ornament", by Owen Jones, 1856. With its emphasis on decorative ideas the XIVth exhibition came nearer than ever to applied art; designs resembling mosaics with a strong accent on the materials used came to be the fashion.

Roller's strictly ornamental poster for the XVIth exhibition, "The Development of Impressionism in Painting and Sculpture", was made for one of the major undertakings of the association. The slim rectangular letters on this poster, silhouetted and showing sharp incisions, suggest exercises in ornamental ironwork and lettering as taught by the school of Rudolf von Larisch.

Many other posters of the *"Secession"* should be described here, such as Ferdinand Hodler's poster for the XIXth exhibition, or the one by Stolba for the XXIIIrd exhibition, or Andri's for the XXVIth exhibition and those by Ernst Eck and Rudolf Harlfinger for the XLth exhibition which was dedicated to posters. Eck's design appears to us as an early example of op-art. We can say of the posters made during the first years of the *"Secession"* that they were very much alive in registering every development in Viennese *art nouveau*, whose main period ended with the collapse of the Austro-Hungarian empire.

Horst-Herbert Kossatz

Sculpture

The first major international exhibition of the *"Wiener Secession"* was held in the spring of 1898. Besides well-known painters, there were sculptors such as Auguste Rodin, Constantin Meunier and Alexandre Charpentier. Among the Austrian participants, the most important sculptor the *"Secession"* could present was Arthur Strasser, who already had an artistic reputation in Austria and abroad. His Marc Antonius on a chariot drawn by lions still stands in front of the *"Secession"* building. Strasser is essentially a realist; though an artist of great strength and virtuosity, neither he nor Franz Metzner, who was to have his début in 1903, ever attained the importance of Anton Hanak.

The appearance of the latter, who joined the *"Secession"* in 1906, marks the rise of modern sculpture in Austria. Gustav Klimt and Josef Hoffmann estimated him very highly. Though Hanak may be called the first expressionist in Austrian sculpture, archaic and classic tendencies can be found in his work. The sculptor Fritz Wotruba studied under Hanak from 1926 to 1928. Wotruba, in turn, taught at the *"Akademie der bildenden Künste"* in Vienna from 1945 onwards, and nearly all

important Austrian sculptors of the period after the Second World War were his pupils; like Wotruba himself they joined the *"Wiener Secession"*.

Of the period after 1918 it can be said that Austrian sculpture was influenced by Aristide Maillol and Wilhelm Lehmbruck as well as by Hanak. Until after 1945, neither cubism nor constructivism or surrealism as far as the latter then existed in the world of plastic art, left any traces in Austrian sculpture. As for the lives of the artists it should be remembered that at that period, their situation was desperate in an impoverished country.

During that time, the only Austrian sculptor who found international recognition was Fritz Wotruba. In 1931 he had successful exhibitions at the *"Folkwang Museum"* at Essen and at the "International Exhibition of Sculpture" in Zurich, at the *"Kunsthaus"*. His early work was influenced by Hanak, also by Minne, Lehmbruck and by primitive art. Something of the excitement of the expressionist period can be sensed, but checked by Wotruba's leaning towards a classic harmony which he shared with other Austrian painters. In 1949, Wotruba began to turn to cubism; later he developed tube-like forms and slim columns. Still, the artist asserted his theme to be the human figure, though architectural traits came to be more and more prominent in his work. He had turned the human figure into architecture. As a teacher at the "Academy of Fine Arts", Wotruba was the inspiration behind a school of sculptors which, as the French critic Michel Seuphor said, made Vienna a centre of European sculpture. The school of Wotruba presents a very varied picture. The sculptural mathematics cultivated by Joannis Avramidis who is himself a teacher at the Academy, and the precise, somewhat cubistic forms presented by his colleague Josef Pillhofer are probably the most literal interpretations of Wotruba's principles as taught in his later years; though each of the two sculptors developed his own canon of forms. Wander Bertoni conducts his "dialogue with his time" on numerous formal levels. Roland Goeschl transposes Wotruba's architectural and abstract ideas into environmental and minimal art. The human figure had been transposed into architecture; the result is now being subjected to abstraction and sometimes dissolved into simple geometrical forms. Vegetable growth is stylized into architectural forms by Rudolf Kedl.

Among the disciples of Wotruba, the sculptor and graphic artist Alfred Hrdlicka may be called his teacher's anti-type. While Wotruba's work is progressing ever further into abstraction, Hrdlicka limits himself very decisively to the human body as the eye sees it. A severely balanced and statuesque form is the realm of Wotruba. Hrdlicka creates a world of passion and movement. The corporeal nature of man is to him the source of the sculptor's values. Man as the theme of the sculptor, this suggests to Hrdlicka, not least, the story of man's suffering and tragic involvement.

The sculptor Rudolf Schwaiger must be mentioned whose rotund figures live in an atmosphere of serenity and spontaneity. Franz Fischer, Otto Eder, Oskar Bottoli, Alfred Czerny must also be mentioned as significant sculptors. Abstraction as well as figurative sculpture, and artistic tendencies containing traits of pop-art and object-making, (Kurt Goebel and Peter Pongraz) live together under the roof of the *"Wiener Secession"*.

Johann Muschik

Links with Britain

The founding of the "Austrian Museum of Art and Industry" in 1864 was an important step in the history of Austrian design, and it is natural that most of the objects exhibited here in the field of applied arts should have come from there. It was modelled on what is now the "Victoria and Albert Museum" and has next door to it the "Academy of Applied Art" with departments for interior design and architecture. When the *"Secession"* was founded in 1897, the leading rôle of British design was acknowledged in the strong links which that body formed with Great Britain, and which continued, so to speak, the association exemplified by the display of British craftsmanship in the museum, which at one time had a reputation for an almost exaggerated anglophilia.

At the VIIIth Exhibition of the *"Secession"* in the autumn of 1900 which was arranged by Moser and Hoffmann, there were a number of rooms shown by various designers, and among the foreign guests were Charles Rennie Mackintosh and his wife Margaret Macdonald, Charles Robert Ashbee as well as Henry van de Velde and the Paris *"Maison Moderne"*. Mackintosh was an immediate success with the Viennese press, for the white tearoom he showed was striking enough. But besides lip praise, he was commissioned to design a music room in Haus Wärndorfer in 1902, for which Hoffmann carried out the dining-room, and a study for Dr. Hugo Henneberg. Mackintosh's biographer Robert Mcleod has written: "His greatest admirers and constant supporters were the Austrian secessionists." The Hoffmann-Mackintosh collaboration which was a land-mark in design in Austria is, alas, no more; and apart from documents and letters to Kolo Moser, the most important object to survive in Vienna is a black cupboard with inlays by his wife bought in 1904 from the World Exhibition in Turin, for the "Museum of Art and Industry".

The emphasis in that museum had been towards commercially manufactured goods, and in planing the VIIIth Exhibition Hoffmann has proposed a visit to Britain to study the Glasgow School, and to make contact with Ashbee's" Guild of Handicraft", which was still at Essex House in London. Ashbee's work appeared to the Austrians "like pieces of brown bread after a Lucullan repast: as if they came from a square planet inhabited by stout built peasants, everything upright, angular at ninety degrees, English Biedermeier, plain, strong, heavy". In fact, a writing cabinet shown by Ashbee in 1900 of mahogany and white holly, with escutcheons of perforated and hammered iron mounted on vellum, shows the influence of Morris, but the inside, which is again of holly with purple wood and green inlay, is light and delicate (Ill. S. G. Burroughs: Charles Robert Ashbee Part 2. *"The Connoisseur"* Dec. 1969 Fig. 14). In 1906 Ashbee showed about 60 pieces of silver from sugar boxes to cuff links and combs. Walter Crane, another ardent Morris disciple, also exhibited with the *Secession*. In 1892 had he sent a collection of various aspects of his activity to Germany, Vienna and Scandinavia.

From its inception, the *Secession* was internationally minded about painting. The first entry in the first exhibition of 1898 was a panel by Brangwyn, who also showed "A Sherbet Seller" and "At the Well", and indeed the XXXIInd Exhibition of 1909 featured Brangwyn especially and included etchings. Sargent exhibited "An Egyptian Woman", Walter Crane; "Pegasus" a terra-cotta relief, Lavery; a female portrait, and there were four works by William Strang. Although Beardsley died in the year of the first exhibition, an article in *"Ver Sacrum"* by Arthur

Simons *"Das Weib in der Darstellung von A. Beardsley"* was devoted to him, and his line was certainly comparable to that of a Kolo Moser. In the important 1902 exhibition, "The Development of Impressionism in Painting and Sculpture", Whistler's "Lady Violinist" was shown, and by that time the corresponding members from Britain included Briton Riviere, George Clausen, James Guthrie, John M. Swan and E. A. Walton, besides the artists mentioned, but excluding Strang. The impressionist exhibition had 8 Manets, 8 Monets, 6 Cézannes, 5 van Goghs, Renoir's *"La Loge"* and sculpture by Rodin and Medardo Rosso. Klimt took the opportunity of presenting on behalf of the *Secession* van Gogh's "Plain of Auvers-sur-Oise", together with a Segantini exhibited in 1901 to the Imperial and Royal Ministry of Education to spur it into the creation of a gallery of modern foreign art, and indeed a Monet of 1882, the chef *"M. Paul"* was bought by the State from the impressionist exhibition. The official acquisition of a van Gogh in 1902 was extremely early even if unexpected. Of all these artists Brangwyn, with his broad and warm decorative style, seems the least unlikely stable companion to the Secessionists of the period.

Since the war, Sir Herbert Read, Lynn Chadwick, and Henry Moore have accepted membership of the *Secession*, so that British sculpture if not painting still has its foot in Olbrich's building. The present president Georg Eisler had his first artistic training at the Stockport, Manchester and Salford Art Schools, and is known to London opera goers through his designs for Klemperer's "Magic Flute" at Covent Garden in 1962, while one of the older members, Oskar Kokoschka C.B.E., became a British citizen in 1947.

In the Imperial Royal Austrian Exhibition in Earls Court in 1906, the artists represented included the *Secession*, in the place of honour, and art associations from Vienna, Prague, Cracow, Lemberg, Salzburg, Graz, Ljubljana and 'eight Austrian Lady artists of Vienna'. In revenge, an exhibition of „Masterpieces of Three Centuries of English Painting" was shown in the *Secession* in 1927. It contained works from Hogarth to Rossetti and Burne-Jones, while the living artists included Augustus and Gwen John, Munnings, a torso by Charles Wheeler, and three works by W.T. Monnington, including a nude and a landscape lent by the British School in Rome.

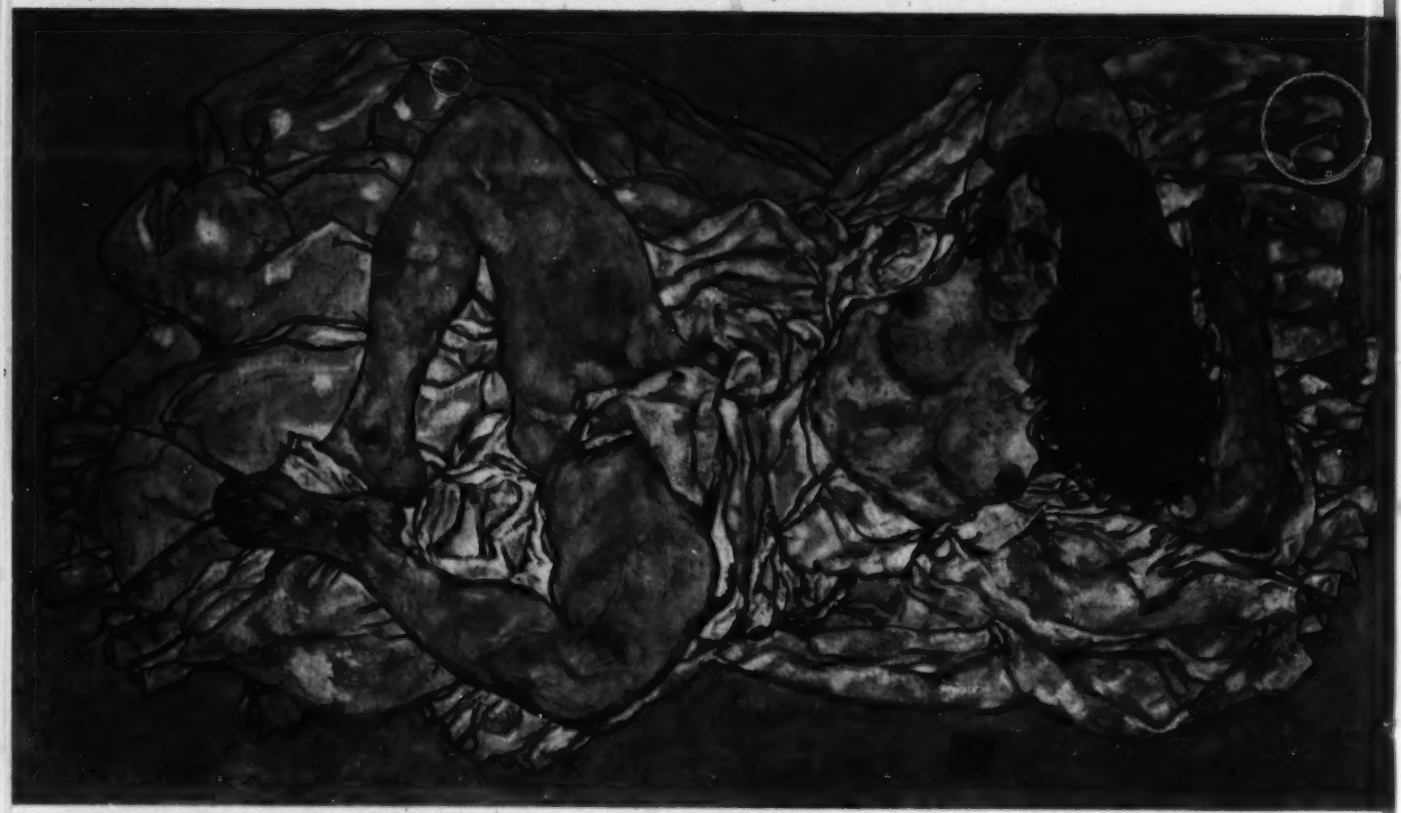
In the 1969 International Sculpture Exhibition in the *"Wiener Secession"*, Chadwick, Raymond Mason, Moore, Turnbull, and Witkin were shown, while in 1970 Bacon, Donaldson, Heron, Allen Jones, Bridget Riley and Scott were selected by the *Secession* to represent Britain for their exhibition "Paintings". The links are strong and alive after some seventy years. It is to be hoped they will so continue.

Nicolas Powell

Lit. Wilhelm Mrazek: *"Wiener Werkstätte, Modern Industrial Art 1903 to 1932"* Inforaustria Bundespressedienst. n.d.

Eduard F. Sekler: *"Mackintosh and Vienna"*, Architectural Review, Dec. 1968.

Gustav Klimt: Pallas Athene



Egon Schiele: Reclining Woman

GSA: Graphische Sammlung Albertina, Vienna
HM: Historisches Museum der Stadt Wien
O.Gal.: Österreichische Galerie, Vienna
WS: Wiener Secession

Rudolf von Alt, 1812 Vienna – 1905 Vienna

1 Portrait Of The Artist, 1890
Watercolour, 30.8 x 25 cm, signed and dated
Owner: Viktor Fogarassy, Graz

2 View Of Vienna And Riding-School, 1895
Watercolour, 11.8 x 16.3 cm, signed and dated
Owner: Viktor Fogarassy, Graz

Robin C. Andersen, 1890 Vienna – 1969 Vienna

3 Still Life With Grapes, Lemons And Tomatoes
Oil on canvas, 60 x 57.3 cm, signed
Owner: O.Gal.

4 Landscape
Oil on canvas, 71 x 103 cm
Owner: WS

Ferdinand Andri, 1871 Waidhofen – 1956 Wien

5 The Woodcutters
Oil on board, 118 x 118 cm, signed
Owner: O.Gal.

6 Countrywomen On Their Way To Church
Colour lithograph, 36.6 x 32 cm, signed
Owner: WS

7 Girl In A Forest, 1906
Colour lithograph, 24 x 18 cm, signed and dated
Owner: WS

Rudolf Bacher, 1862 Vienna – 1945 Vienna

8 Nude, Study
Pencil, 17.4 x 16.5 cm, signed
Owner: HM

Franz Barwig, 1868 Schönau (Moravia) – 1931 Vienna

9 Statue Of A Boy, 1908
Bronze, height: 54 cm
Owner: O.Gal.

Leopold Bauer, 1872 Jägerndorf (Silesia) – 1938 Vienna

10 Design For A Family Tomb, 1904
Ink, 25 x 26.5 cm, signed and dated
Owner: HM

Wilhelm Bernatzik, 1853 Mistelbach (Austria) – 1906 Vienna

11 The Flame, 1902
Oil and canvas, 148.5 x 150 cm
Owner: Marie-Hilde Marx, Mödling

12 Landscape And Pond, about 1900
Colour lithograph, 24.2 x 40.2 cm, signed
Owner: WS

13 Summer Night, 1898
Colour lithograph, 24.6 x 40 cm, signed
Owner: WS

Herbert Boeckl, 1894 Vienna – 1966 Vienna

14 Still Life With Dead Crow, 1921
Oil on canvas, 45 x 75 cm
Owner: Maria Boeckl, Vienna

15 Portrait Joseph Edler von Wertheimstein, 1921
Oil on wood, 64 x 50 cm, signed and dated
Owner: Maria Boeckl, Vienna

16 Portrait Of Maria Boeckl, 1922
Oil on canvas, 68 x 40 cm, signed and dated
Owner: Maria Boeckl, Vienna

17 Still Life With Dead Pigeon, 1922
Oil on canvas, 44 x 71 cm, signed and dated
Owner: Maria Boeckl, Vienna

18 The Fortifications Of Paris, 1923
Oil on Canvas, 46 x 61 cm
Owner: Maria Boeckl, Vienna

19 The Red Quarry
Oil on canvas, 50.5 x 81 cm
Owner: private collection

20 Female Nude, Sketch, 1919
Watercolour, 36.1 x 48.5 cm
Owner: Maria Boeckl, Vienna

21 Two Women Friends, 1921
Watercolour, 36.2 x 48.5 cm
Owner: Maria Boeckl, Vienna

22 Male Nude, Falling, 1919
Charcoal, 36 x 38.5 cm, signed and dated
Owner: Maria Boeckl, Vienna

23 Nude With Bowed Head, 1919
Charcoal, 36 x 48.5 cm, signed and dated
Owner: Maria Boeckl, Vienna

24 Sitting Nude, 1920
Charcoal, 48.5 x 36 cm
Owner: Maria Boeckl, Vienna

25 Sitting Nude, 1920
Charcoal, 48.5 x 36 cm
Owner: Maria Boeckl, Vienna

Hans Böhler, 1884 Vienna – 1961 Vienna

26 Jack Carter's Bar in Harlem, 1942
Oil on canvas, 83 x 130 cm
Owner: O.Gal.

27 Female Head
Black chalk, 61.1 x 49.3 cm
Owner: GSA

28 Selma – Reclining Female Figure
Red chalk, 48.2 x 62.9 cm
Owner: GSA

Adolf Böhm, 1861 Vienna – 1927 Vienna

29 Landscape, 1901
Oil on canvas, 100 x 84 cm, signed and dated
Owner: HM

30 Two Sisters, 1919
Oil on canvas, 88 x 77 cm (oval), signed and dated
Owner: Elise Gröger, Wien

31 Portrait Viktor Hammer
Oil on canvas, 100 x 85.5 cm
Owner: Elise Gröger, Vienna

32 Landscape And Sinking Sun
Gouache and gold colour, 28.9 x 20.9 cm, signed
Owner: GSA

33 Fantastic, Stylised Landscape
Gouache and gold colour, 27.3 x 15.6 cm
Owner: GSA

34 Fantastic Mountain Landscape, 1897
Gouache and pen on gray paper, 20 x 11.8 cm
Owner: GSA

35 Field And Path, 1898
Gouache, 14.2 x 21.9 cm, signed
Owner: GSA

36 View From My Window
Gouache on printed paper, 22 x 14.5 cm, signed
Owner: GSA

37 Seascape And Sinking Sun, 1898
Gouache, 21.2 x 30.1 cm, signed
Owner: GSA

38 Landscape, Impending Thunderstorm
Gouache, 20.8 x 14.5 cm, signed
Owner: GSA

39 Evening, Tree In The Left Foreground
Gouache, 14.4 x 21.5 cm, signed
Owner: GSA

40 Landscape, Meadow And Red Bush
Gouache, 25.5 x 16.8 cm
Owner: GSA

41 Seascape And Coast, 1897
Gouache, 25.5 x 16.8 cm
Owner: GSA

42 The Flight To Egypt, 1897
Gouache, 21.5 x 39.3 cm, signed
Owner: GSA

43 Landscape; House With Brown Roof, 1898
Gouache, 17.6 x 16 cm, signed
Owner: GSA

44 Clouds And Flying Balloon, 1898
Gouache, 20.3 x 28.8 cm, signed
Owner: GSA

45 Mountains, Rocks And Sea
Watercolour and gold, 21.4 x 33.1 cm, signed
Owner: GSA

46 Ornament Composed Of Lines, 1896
Watercolour, 25.5 x 19.3 cm, dated
Owner: GSA

47 Circular Ornament With Wine-Leaf Decor, 1896
Watercolour and ink, 27.3 x 21.9 cm
Owner: GSA

Frank Brangwyn, 1867 Bruges – 1956 Ditching

48 A Group Of Workers
Brush drawing, 37.5 x 48.8 cm, signed
Owner: GSA

49 Tower Bridge
Chalk, 53.3 x 42.2 cm
Owner: GSA

50 Brick-Makers
Black chalk, 37 x 46.2 cm
Owner: GSA

51 Bark-Strippers
Etching, 33.2 x 40.5, signed
Owner: GSA

Arnold Clementschitsch, born 1887 in Villach, Austria

52 Fig-Tree At Menton, 1934
Oil on canvas, 58 x 70 cm, signed and dated
Owner: O.Gal.

53 In The Street, 1918
Oil on canvas, 93 x 117 cm, signed and dated
Owner: Galerie Würthle, Wien

54 Portrait Of The Artist
Oil on carton, 39 x 47 cm
Owner: Galerie Würthle, Wien

Anna Costenoble, 1866 Gdansk, Poland – 1930 Vienna

55 Seascape
Etching and aquantint, 11 x 17 cm
Owner: WS

Wilhelm Dachauer, 1881 Ried i. Innkreis, Austria – 1951 Vienna

56 Transport Of Wounded Soldiers, 1916
Oil on canvas, 100 x 100 cm, signed
Owner: O.Gal.

Josef Dobrowsky, 1889 Karlsbad – 1964 Vienna

57 The Poor In Spirit, 1914
Oil on canvas, 200 x 130 cm
Owner: Dobrowsky, Tullnerbach, Austria

57a Winter Landscape, 1929
Oil on canvas, 61 x 80 cm
Owner: W.S.

Josef Engelhart, 1864 Vienna – 1951 Vienna

58 Frilled Lizard, 1906
Bronze on a marble socket, height 18 cm
Owner: Maria Fridinger-Engelhart, Vienna

59 Lizard, 1906
Bronze on a marble socket, height 26 cm
Owner: Maria Fridinger-Engelhart, Vienna

60 The Painter Theodor v. Hörmann At Work
Gouache on cardboard, 49.5 x 40 cm
Owner: O.Gal.

61 Sophiensaal, 1890
Oil on canvas, 99 x 94.5 cm, signed and dated
Owner: HM

62 Flower Seller, 1909
Etching, 25.7 x 18.2 cm, signed
Owner: HM

63 Portrait Of A Youth, 1898
Lithograph, 23.5 x 19.1, signed
Owner: WS

Anton Faistauer, 1887 St. Martin, Austria – 1930 Vienna

64 Maishofen, 1916
Oil on canvas, 42.6 x 63.8 cm, signed and dated
Owner: Viktor Fogarassy, Graz

65 Still Life With Apples On A Green Table, 1911
Oil on canvas, 70 x 85 cm, signed and dated
Owner: O.Gal.

66 Female Portrait (Ida Roessler)
Oil on canvas, 98.5 x 62 cm
Owner: HM

67 Portrait Of The Painter Hollenberg, 1919
Oil on wood, 55.9 x 44.3 cm, signed and dated
Owner: Viktor Fogarassy, Graz

68 Woman And Child, 1920
Oil on carton, 48 x 36 cm, signed and dated
Owner: Viktor Fogarassy, Graz

Johannes Fischer, 1888 Vienna

69 The Olive Garden, 1913
Oil on canvas, 110 x 170 cm, signed and dated
Owner: H. E. Apostel, Vienna

Maximilian Florian, 1901 Klagenfurt

70 Winter Landscape, 1940
Oil on canvas, 70 x 59.5 cm, signed and dated
Owner: O.Gal.

Otto Friedrich, 1862 Raab (Hungary) – 1937 Vienna

71 Elsa Galafrès, 1908
Oil on canvas, 100 x 100 cm
Owner: O.Gal.

72 Josefsplatz, 1906
Colour lithograph, 28.1 x 32.6 cm, signed
Owner: WS

Alfred Gerstenbrand, 1891 Vienna

73 Richard Harlfinger, 1918
Chacoal, 34.2 x 15.1 cm, signed and dated
Owner: WS

74 Leopold Stolba, 1918
Chalk, 25.5 x 16.9 cm, signed and dated
Owner: WS

Richard Gerstl, 1893 Vienna – 1908 Vienna

75 Woman and Child
Oil on canvas, 158 x 117 cm
Owner: O.Gal.

76 The Room
Oil on carton, 49.5 x 34.8 cm
Owner: Galerie Würthle, Vienna

77 View From My Window, about 1905
Oil on canvas, 55.5 x 69 cm
Owner: HM

78 Small Garden Picture
Oil on canvas, 33.5 x 32.5 cm
Owner: Viktor Fogarassy, Graz

79 View From My Window II
Oil on canvas, 33 x 32.5 cm
Owner: Viktor Fogarassy, Graz

80 Portrait Professor Diez
Oil on canvas, 184 x 73 cm
Owner: O.Gal.

Albert Paris Gütersloh, born 1887 in Vienna

81 Portrait Milena Hutter
Oil on canvas, 45.5 x 37.5 cm
Owner: WS

82 Torbole
Oil on canvas, 58 x 70 cm
Owner: O.Gal.

83 Still Life
Oil on canvas, 50 x 71 cm
Owner: O.Gal.

Alois Haenisch, 1866 Vienna – 1937 Vienna

84 Interior, about 1905
Oil on carton, 50 x 50 cm
Owner: O.Gal.

Anton Hanak, 1875 Brno – 1934 Vienna

85 Torso, 1906
Marble, height 67 cm
Owner: Thomas Stoneborough, Vienna

86 The Last Man, 1917–1924
Bronze, height 220 cm
Owner: O.Gal.

87 Portrait Of The Artist, 1922
Ink, 29.5 x 23 cm, signed and dated

88 Study, 1923
Ink, 29 x 23 cm, signed and dated
Owner: WS

89 Study, 1923
Ink, 23.5 x 23 cm, signed and dated
Owner: WS

90 Study, 1923
Ink, 22 x 22 cm, signed and dated
Owner: WS

91 Study, 1923
Ink, 22 x 22.5 cm, signed and dated
Owner: WS

92 Study, 1924
Ink, 23 x 24.5 cm, signed and dated
Owner: WS

93 Study, about 1924
Pencil and wash, 25 x 16 cm, signed
Owner: WS

94 Study, about 1924
Pencil and wash, 25 x 16 cm, signed
Owner: WS

95 Study, Head, 1924
Pencil and wash, 25 x 16 cm, signed
Owner: WS

96 Study, 1925
Ink, 28.5 x 23 cm, signed and dated
Owner: WS

97 Study, Hands, 1928
Pencil and wash, 28 x 18.5 cm
Owner: WS

Richard Harlfinger, 1873 Milan – 1948 Vienna

98 Hallstätter See, 1908
Oil on canvas, 100 x 126 cm, signed and dated
Owner: O.Gal.

Josef Hegenbarth, 1884 Ramnitz, Czechoslovakia – 1962 Dresden

99 Head Of A Girl
Brush and tempera, 46.5 x 33.2 cm, signed
Owner: GSA

Edmund Hellmer, 1850 Vienna – 1935 Vienna

100 The Garden Of Love, 1906
Red chalk, 33.4 x 25.8 cm, signed and dated
Owner: HM

Adolf Hoelzel, 1853 Olmütz, Czechoslovakia – 1934 Stuttgart

101 The Avenue, 1908
Oil on canvas, 50 x 40.5 cm, signed and dated
Owner: HM

Vlastimil v. Hofmann, 1881 Prague – 1918 Vienna

102 Madonna, 1910
Oil on canvas, 119 x 132 cm, signed and dated
Owner: O.Gal.

Theodor v. Hörmann, 1840 Imst, Austria – 1895 Graz

103 Paris At Night With Eiffel Tower, 1889
Oil on canvas, 45.5 x 55 cm
Owner: O.Gal.

Josef Humplik, 1888 Vienna – 1958 Vienna

104 Bust Of The Composer Anton v. Webern, 1928
Bronze, height 36 cm, signed and dated
Owner: O.Gal.

Franz Jaschke, 1862 Vienna – 1910 Vienna

105 Danube Bank In Winter, 1903
Oil on canvas, 87 x 113.5 cm, signed and dated
Owner: O.Gal.

106 Sitting Female Nude
Watercolour, 17 x 21.2 cm, signed and dated
Owner: GSA

107 Evening Landscape
Watercolour, 10.3 x 6.4 cm
Owner: GSA

Rudolf Jettmar, 1869 Zawodzie (Poland) – 1939 Vienna

108 Nude, 1908
Pencil, 30 x 47 cm
Owner: WS

109 Nude, 1908
Pencil, 30 x 40 cm
Owner: WS

110 Nude, 1908
Pencil, 30 x 44 cm
Owner: WS

111 Nude, 1908
Pencil, 30 x 44 cm
Owner: WS

112 Ornamental Frame For A Poem, 1899
Ink, 16.5 x 15.8 cm, signed and dated
Owner: HM

113 Roman Ruin In Schoenbrunn Garden, 1909
Etching and Aquatint, 22 x 18 cm, signed
Owner: WS

114 The Bridge To Hell, 1898
Etching, 37 x 28 cm
Owner: Georg Eisler, Vienna

114a Rocky Landscape, 1902
Etching, 24 x 30.5 cm
Owner: Georg Eisler, Vienna

115 The Rape Of The Sabine Women, 1899
Etching and Aquatint, 18.9 x 11.1 cm, signed
Owner: WS

115a Rocky Landscape With Trees, 1902
Etching, 28 x 40 cm
Owner: Georg Eisler, Vienna

116 Satan, 1898
Etching, 6.1 x 5.5 cm, signed
Owner: WS

117 Rider In The Night, 1898
Etching, 8.7 x 112 cm, signed
Owner: WS

118 Ornamental Border, 1898
Dry point and aquatint, 20 x 4.8 cm, signed
Owner: WS

119 Expectation, 1898
Etching, 12 x 9.5 cm, signed
Owner: WS

Ludwig Heinrich Jungnickel, 1881 Wunsidel (Germany) – 1967 Vienna

120 Male Nude, Standing, 1922
Chalk, 41.3 x 27.2 cm, signed and dated
Owner: GSA

121 Attacking Tiger
Charcoal and wash, 32.5 x 43 cm, signed
Owner: GSA

122 Reclining Female Nude
Chalk and wash, 34.7 x 41.9 cm
Owner: GSA

123 Parrots On A Tree
Charcoal, blue and black chalk, 34.8 x 33.9 cm
Owner: GSA

124 Kamen Near Split
Watercolour, 33.4 x 48.1 cm, signed
Owner: GSA

125 Monkeys
Colour woodcut, 30.1 x 28.5 cm, signed
Owner: GSA

126 Flamingoes
Colour woodcut, 29.9 x 28.8 cm, signed
Owner: GSA

127 Lawn Tennis
Spray, 29.3 x 54.8 cm
Owner: GSA

128 Tennis Player
Spray, 51.1 x 23.5 cm, signed
Owner: GSA

129 Girl With A Blue Hat
Blue Pencil and gouache, 27.2 x 27.7 cm
Owner: GSA

Georges Kars, 1882 Kralupy, Czechoslovakia – 1945 Geneva

130 Girl Holding An Apple
Charcoal, 35 x 25.1 cm
Owner: GSA

131 Reclining Woman
Ink and black chalk, 21.8 x 44 cm
Owner: GSA

132 Female Nude, Sitting
Black chalk and watercolour, 38.5 x 27.8 cm, signed
Owner: GSA

133 Standing Female Nude, Torso
Red Chalk, charcoal, 48 x 31 cm
Owner: GSA

134 Sitting Nude
Red chalk and charcoal, 50 x 34.9 cm
Owner: GSA

Gottlieb Kempf-Hartenkampf, 1871 Vienna – 1964 Kitzbühel, Austria

135 Otto Wagner, 1900
Etching, 14 x 31.7 cm, signed
Owner: HM

Gustav Klimt, 1862 Vienna – 1918 Vienna

136 Pallas Athene, 1898
Oil on canvas, 95 x 95 cm
Owner: HM

137 Mermaids, about 1899
Oil on canvas, 82 x 52 cm, signed
Owner: Zentralsparkasse Wien

138 Female Portrait en face, 1897–98
Oil on canvas, 43 x 34 cm
Owner: Ö.Gal.

139 Cows In The Stable, 1900–01
Oil on canvas, 75 x 75 cm, signed
Owner: Neue Galerie Linz

140 Woman With Hat And Feather, 1910
Oil on canvas, 79 x 63 cm, signed and dated
Owner: Viktor Fogarassy, Graz

141 Death And Life (Death And Love), before 1911
Oil on canvas, 178 x 198 cm, signed
Owner: Marietta Preleuthner, Vienna

142 Female Portrait, 1917–1918, unfinished
Oil on canvas, 180 x 90 cm
Owner: Neue Galerie Linz

143 Design For The Façade Of The "Wiener Secession", 1897–98
Pencil, 11.3 x 17.7 cm
Owner: HM

144 Woman In A Long Robe, With Shawl, en face
Green chalk, 55 x 35 cm
Owner: GSA

145 Floating Figure, Study For "Medicine"
Chalk, 38.2 x 27.9 cm
Owner: GSA

146 Sitting Woman In A Wide Skirt
Chalk, 44.9 x 31.8 cm
Owner: GSA

147 Kneeling Woman
Pencil, 37 x 26.2 cm
Owner: GSA

148 Half-Length
Pencil, 56.4 x 32.2 cm
Owner: Viktor Fogarassy, Graz

149 Crouching Woman
Pencil, 36.8 x 56 cm
Owner: Viktor Fogarassy, Graz

150 Kneeling Woman With Uplifted Arm
Pencil, 56.5 x 37.1 cm
Owner: Viktor Fogarassy, Graz

151 Nude
Pencil, 58 x 42 cm
Owner: private collection

152 Woman, Half-Length
Black chalk and blue pencil, 44.7 x 31.9 cm
Owner: GSA

153 Portrait Tilly Losch
Pencil on brown paper, 55 x 35.6 cm
Owner: private collection, London

154 Sleeping Woman, Half-Covered
Pencil, 56.2 x 37.2 cm
Owner: private collection, London

155 Kneeling Woman
Pencil, 49.8 x 32.2 cm
Owner: private collection, London

156 Young Woman Standing, Looking To her Left
Pencil, 55 x 34.9 cm
Owner: Viktor Fogarassy, Graz

157 Standing Nude
Pencil, 56.4 x 36 cm
Owner: Neue Galerie am Joanneum, Graz

158 Nude Wearing A Scarf
Pencil heightened with white, 57 x 37.6 cm
Owner: Neue Galerie am Joanneum, Graz

159 Standing Nude
Pencil, 56 x 37 cm
Owner: Neue Galerie am Joanneum, Graz

160 Two Reclining Women
Red pencil, 36.8 x 56 cm
Owner: Neue Galerie am Joanneum, Graz

161 Standing Woman (Sketch for the Portrait of Hermine Gallia), 1904
Coal, 45 x 31.3 cm
Owner: Neue Galerie am Joanneum, Graz

Oskar Kokoschka, born 1886 in Pöchlarn, Austria

162 Portrait Of The Painter Carl Moll, 1913
Oil on canvas, 128 x 95 cm, signed
Owner: Ö.Gal.

162a Portrait Theodor Körner, 1948
Oil on canvas, 100 x 80 cm, signed
Owner: Neue Galerie der Stadt Linz

163 View Of The City Of London, With St. Paul's, 1970
Oil on canvas, 101 x 136.5 cm, signed
Owner: Marlborough Fine Art, Ltd., London

164 Brother And Sister, 1919
Brush drawing, 36.5 x 42.5 cm, signed
Owner: Hans Lill, Vienna

165 Nine Illustrations To Oskar Kokoschka's Own Text: "The Dreaming Boys"
Colour lithographs
Owner: Museum für angewandte Kunst, Vienna

Anton Kolig, 1886 Neutitschein, Czechoslovakia – 1950 Nötsch, Austria

166 The Lament, 1920
Oil on canvas, 71 x 61 cm, signed
Owner: Ö.Gal.

167 General Seibt, 1918
Oil on canvas, 92 x 70 cm
Owner: Ö.Gal.

Friedrich König, 1857 Vienna – 1941 Vienna

168 Landscape (Felixdorf), about 1920
Oil on canvas, 100 x 66 cm, signed
Owner: Senta Platzer, Wiener Neustadt

169 Rose-Coloured Meadow With Tree
Gouache, 21.1 x 12.8 cm
Owner: GSA

170 Persian In A Gray Coat
Watercolour, 22.8 x 7 cm
Owner: GSA

171 Saint In The Wood, 1897
Colour lithograph, 18.8 x 11.2 cm, signed
Owner: WS

172 Pan, about 1900
Colour woodcut, 14.2 x 12.2 cm, signed
Owner: WS

173 The Alchimist, 1898
Colour woodcut, 16 x 14 cm
Owner: WS

Viktor Krämer, 1861 Vienna – 1949 Vienna

174 Italian Woman
Watercolour, 14.8 x 10.1 cm
Owner: GSA

175 Head Of A Girl
Watercolour, 17 x 11.3 cm
Owner: GSA

176 Portrait Of The Artist's Parents, about 1911
Oil on canvas, 47 x 79 cm
Owner: Ö.Gal.

Ferdinand Kruis, 1869 Pisek, Czechoslovakia – 1944 Innsbruck

177 An Evening On The "Neuer Markt", 1914
Oil on canvas, 72 x 84 cm
Owner: HM

Alfred Kubin, 1872 Leitmeritz (Czechoslovakia) – 1959 Zwickledt

178 Monkey
Chalk, pencil, wash and spray, 34.5 x 22.7 cm, signed
Owner: GSA

179 The Vampire, 1941
Ink, wash and spray, 31.4 x 39.5 cm, signed and dated

180 Africa, 1902
Pencil, ink, brush, brown and white spray, 31.3 x 39 cm, signed and dated
Owner: GSA

181 The Snail's Progress
Pencil, ink, watercolour, 19.7 x 23.5 cm
Owner: GSA

182 Neolithic Tomb
Ink, wash and spray, 26.8 x 33.4 cm, signed
Owner: GSA

182a Night Life, 1914
Ink and watercolour, 26 x 35 cm, signed
Owner: Galerie Ariadne, Vienna

183 The Bridge
Mixed technique, 31 x 31.4 cm, signed
Owner: Viktor Fogarassy, Graz

184 The Street
Ink, 36 x 26.5 cm, signed
Owner: GSA

185 In Front Of The Stairs
Mixed technique, 30.7 x 22.2 cm, signed
Owner: GSA

186 At The Customs Post
Chalk, ink and wash, 23.8 x 27.4 cm, signed
Owner: GSA

Max Kurzweil, 1867 Bisenz, Czechoslovakia – 1916 Vienna

187 Moonlight On The Sea
Oil on canvas, 26 x 37 cm
Owner: Ö.Gal.

188 Martha Kurzweil At Pont-Aven, 1896–1900
Oil on canvas, 112 x 201 cm
Owner: Zentralsparkasse Wien

189 The Convalescent, 1906
Oil on canvas, 64 x 75 cm, signed and dated
Owner: Kunstkabinett Riemergasse, Vienna

189a The Cushion, 1902
Brush and gouache, 37 x 26 cm
Owner: WS

190 The Cushion, 1902
Colour woodcut, 28.6 x 25.9 cm
Galerie Ariadne, Vienna

Oskar Laske, 1874 Czernowitz – 1951 Vienna

191 Reineke Fuchs, 1940
Oil on canvas, 64 x 88 cm, signed and dated
Owner: HM

192 The Ship Of Fools
Tempera on canvas, 195 x 240 cm
Owner: O.Gal.

193 Market In The Provence, 1914
Watercolour and gouache, 35.7 x 50 cm, signed and dated
Owner: WS

194 Goldoni, Café
Etching, 35.9 x 26.4 cm
Owner: WS

195 The Leviathan, 1942
Etching, 26.7 x 35.7 cm, signed
Owner: WS

Maximilian Lenz, 1860 Vienna – 1948 Vienna

196 Sirk-Ecke, 1900
Oil on canvas, 71 x 162 cm, signed and dated
Owner: HM

197 The Secession As A Military Hospital, 1916
Tempera on carton, 62 x 72 cm
Owner: WS

198 Child Under A Tree
Watercolour, 31.5 x 6 cm
Owner: GSA

199 Conversation Piece
Gouache, 14.8 x 22.9 cm, signed
Owner: GSA

200 Viennese Street In The Evening
Gouache, 12.9 x 28 cm
Owner: GSA

201 The Song, 1906
Colour lithograph, 30 x 29.6 cm, signed
Owner: WS

202 Autumn, 1898
Lithograph, 20.1 x 19.6 cm, signed
Owner: WS

203 Spring, 1898
Colour lithograph, 14 x 5.5 cm
Owner: WS

Maximilian Liebenwein, 1869 Vienna – 1926 Munich

204 Portrait Of Mrs. Dora Rauch, 1902
Blue crayon, 51.2 x 36.2 cm, signed and dated
Owner: GSA

Wilhelm List, 1864 Vienna – 1918 Vienna

205 Birches By The Lake, about 1908
Oil on canvas, 80 x 80 cm, signed
Owner: Friedrich Czagan, Vienna

206 Tristan (Wo ich von je gewesen, wohin auf je ich geh')
Colour lithograph, 53.6 x 50 cm
Owner: WS

Georg Merkel, 1881 Vienna

207 Portrait Of The Artist
Oil on canvas, 73 x 60 cm
Owner: Kulturamt der Stadt Wien

208 Landscape (Ober St. Veit), about 1931
Oil on canvas, 38 x 46 cm, signed
Owner: O.Gal.

Carl Moll, 1861 Vienna – 1945 Vienna

209 The Painter's Studio, about 1906
Oil on canvas, 100 x 100 cm, signed
Owner: Akademie der bildenden Künste, Vienna

210 On The Terrace, 1903
Oil on canvas, 100 x 100 cm, signed
Owner: HM

211 The Pond, 1900
Watercolour, 26.1 x 35.5 cm, signed and dated
Owner: O.Gal.

Koloman Moser, 1868 Vienna – 1918 Vienna

212 Portrait Of The Artist, about 1900
Oil on canvas, 50 x 50 cm
Owner: HM

213 Three Figures In A Phantastic Setting, 1910–1911
Oil on canvas, 180 x 120 cm, signed
Owner: Galerie Ariadne, Vienna

214 The Fight Of The Titans, 1905
Oil on canvas, 73 x 148 cm, signed
Owner: Private collection

215 Tree In Blossom, 1913
Oil on canvas, 50 x 50 cm, signed
Owner: O.Gal.

216 The Mulberry Tree, 1910
Oil on canvas, 98 x 75 cm
Owner: Hanns Jäger-Sunstenau, Vienna

217 Girl I, 1898
Lithograph, 20.6 x 19.5 cm, signed
Owner: WS

218 Girl II, 1898
Etching, 8.1 x 10.2 cm, signed
Owner: WS

219 Portrait Hermann Bahr
Black chalk, 21 x 12.7 cm
Owner: HM

220 Male Nude, 1895
Black chalk, 36.6 x 52.2 cm, dated
Owner: HM

221 Stylised Female Portrait
Marbled paper, 25 x 17.8 cm
Owner: GSA

Felician Freiherr v. Myrbach, 1853 Zaleszsy, Galicia – 1940 Klagenfurt

222 The Convalescent
Black chalk, 31.7 x 26.1 cm, signed
Owner: HM

Anton Nowak, 1865 Maribor – date unknown

223 Meadow With Mountain View
Gouache, 19 x 26.4 cm
Owner: GSA

Josef Maria Olbrich, 1867 Troppau, Czechoslovakia – 1908 Düsseldorf

224 Sketch For The Pavillion Of The Cyclists' Club Of The Vienna Civil Servants, 1899
Ink and watercolour, 36.5 x 51 cm
Owner: WS

225 Design For The Pavillion Of The Cyclists' Club Of The Vienna Civil Servants, Facade, 1899
Watercolour, 39 x 53 cm, signed
Owner: WS

Emil Orlik, 1870 Prague – 1932 Berlin

226 Mother And Child, 1896
Etching, 16.5 x 13.7 cm
Owner: WS

Josef Plecnik, 1872 Gradisce, Yugoslavia – 1957 Ljubljana

227 Design For A Tomb, 1905
Ink and wash, 24 x 18 cm, signed and dated
Owner: HM

Oswald Roux, 1880 Vienna – 1961 Vienna

228 Circus, 1928
Oil on wood, 41 x 60 cm, signed
Owner: WS

229 Horse Carriages
Etching, 8.3 x 19.6 cm
Owner: HM

Théo van Rysselberghe, 1862 Ghent – 1926 St. Clair, Belgium

230 Woman Doing Her Hair, about 1900
Oil and chalk on canvas, 87 x 65 cm
Owner: WS

Egon Schiele, 1890 Tulln, Austria – 1918 Vienna

231 The Town Border, 1917–18
Oil on canvas, 109 x 140 cm
Owner: Neue Galerie am Joanneum, Graz

232 Portrait Dr. Hugo Koller, 1918
Oil on canvas, 140 x 109.6 cm
signed and dated. Owner: O.Gal.

233 Landscape, Krumau, 1916
Oil on canvas, 80 x 100 cm, signed and dated
Owner: Neue Galerie der Stadt Linz

233a Portrait Of A Woman With Black Hat, 1909
Oil on canvas, 100 x 99.8 cm, signed and dated
Owner: Georg Wächter Memorial Foundation, Geneva

234 Male Nude, Sitting
Oil on canvas, 152 x 150 cm
Owner: Rudolf Leopold, Vienna

235 Autumn Tree In A Light Wind, 1912
Oil on canvas, 42 x 33.6 cm, signed and dated
Owner: Rudolf Leopold, Vienna

236 Reclining Woman, 1917
Oil on canvas, 96 x 171 cm, signed and dated
Owner: Rudolf Leopold, Vienna

237 Die Selbstseher – "The Self-Seers", 1911
the word was coined by Egon Schiele
Oil on canvas, 80.3 x 80 cm, signed and dated
Owner: Rudolf Leopold, Vienna

238 Madonna, 1911
Oil on canvas, 79.5 x 80.3 cm, signed and dated
Owner: Viktor Fogarassy, Graz

239 Trees, 1911
Oil on canvas, 80.1 x 80.1 cm, signed and dated
Owner: Viktor Fogarassy, Graz

240 Study For The Portrait Of The Artist's Sister-In-Law, 1917
Watercolour, 43.8 x 28.5 cm, signed and dated
Owner: Viktor Fogarassy, Graz

241 Nude, 1911
Watercolour, 48 x 31 cm
Owner: Neue Galerie am Joanneum, Graz

242 Nude Wearing A Yellow Coat, 1911
Pencil and watercolour, 46.5 x 29.2 cm, signed and dated
Owner: GSA

243 Cello-Player, 1910
Chalk and watercolour, 44.8 x 31.3 cm, signed and dated
Owner: GSA

244 Portrait Of The Artist, 1913
Pencil and watercolour, 47.5 x 31.5 cm, signed and dated
Owner: Viktor Fogarassy, Graz

245 A Farm, 1913
Pencil and watercolour, 30 x 45.8 cm, signed and dated
Owner: Viktor Fogarassy, Graz

246 Two Boys, 1910
Pencil and watercolour, 45 x 31.3 cm, signed and dated
Owner: Viktor Fogarassy, Graz

247 A Farm, 1917
Chalk and watercolour, signed and dated
Owner: Viktor Fogarassy, Graz

248 Crouching Male Figure, 1918
(Portrait Of The Artist)
Chalk, 30.1 x 47.1 cm, signed and dated
Owner: GSA

249 Nude On A Green Cushion
Chalk and watercolour, 45 x 32 cm, signed
Owner: Neue Galerie am Joanneum, Graz

250 Sitting Man Seen From Behind, 1912
Pencil and wash, 48 x 32 cm, signed and dated
Owner: Neue Galerie am Joanneum, Graz

251 Sitting Nude, 1910
Pencil on brown paper, 56 x 37 cm, signed and dated
Owner: Neue Galerie am Joanneum, Graz

252 Baby On A Cushion, 1910
Pencil on brown paper, 45 x 32 cm, signed and dated
Owner: Neue Galerie am Joanneum, Graz

253 Portrait Gerda Schiele, 1911
Pencil, 48.1 x 32 cm, signed
Owner: GSA

254 Woman Sleeping In A Chair, 1916
Pencil, 43.7 x 30.4 cm, signed and dated
Owner: Viktor Fogarassy, Graz

255 Half-Length Of A Nude Seen From The Left, 1914
Pencil and watercolour, 48 x 31.8 cm, signed and dated
Owner: Viktor Fogarassy, Graz

256 Portrait Of The Artist, 1910
Charcoal and watercolour, 43 x 29.8 cm, signed and dated
Owner: Viktor Fogarassy, Graz

257 Half-Length Of A Nude, 1913
Pencil, 47.8 x 32 cm, signed and dated
Owner: Viktor Fogarassy, Graz

258 Woman, 1918
Charcoal, 45.5 x 27.9 cm, signed and dated
Owner: Viktor Fogarassy, Graz

Ferdinand Schmutzer, 1870 Vienna – 1928 Vienna

259 Siegmund Freud
Etching, 35.5 x 28 cm, signed
Owner: Peschke-Schmutzer, Vienna

260 Rudolf v. Alt, 1905
Etching, 41 x 30 cm, signed
Owner: Peschke-Schmutzer, Vienna

261 Albert Einstein, 1921
Etching, 38 x 28 cm, signed and dated
Owner: Peschke-Schmutzer, Vienna

262 The Joachim Quartet
Etching, 88.4 x 100 cm
Owner: Peschke-Schmutzer, Vienna

263 Paul Heyse
Etching, 49.9 x 55.9 cm
Owner: Peschke-Schmutzer, Vienna

264 Richard Strauss
Verni mou, 52 x 41 cm, signed
Owner: Peschke-Schmutzer, Vienna

265 The Artist's Mother Karoline Schmutzer
Etching, 54 x 49.5 cm, signed
Owner: Peschke-Schmutzer, Vienna

Franz Sedlacek, 1891 Wroclaw, Poland – 1945 missing in Poland

266 The Storm, 1932
Oil on board, 102 x 93 cm, signed and dated
Owner: O.Gal.

Anton Steinhart, 1889 Salzburg – 1964 Salzburg

267 Lake (Wolfgangsee)
Oil on canvas, 50 x 65 cm, signed
Owner: Viktor Fogarassy, Graz

Ernst Stöhr, 1860 St. Pölten (Austria) – 1917 St. Pölten

268 Moon Night (Reclining Nude)
Oil on canvas, 24 x 19 cm
Owner: Kulturamt St. Pölten

269 Desdemona
Oil on canvas, 130 x 102 cm
Owner: Kulturamt St. Pölten

270 Portrait Of The Painter Carl Müller, 1909
Oil on canvas, 81 x 60 cm, signed and dated
Owner: HM

271 The Amphora
Spray in three variations, 16.6 x 14 cm, signed
Owner: WS

272 Woman In A Southern Landscape, 1906
Silk-screen print, 18.6 x 14 cm
Owner: WS

Leopold Stolba, 1863 Vienna – 1929 Vienna

273 Spring, 1963
Oil on canvas, 74 x 63 cm, signed
Owner: WS

274 The Parrot's House At Schoenbrunn
Aquatint, 18.1 x 13.7 cm, signed
Owner: WS

275 Girl Standing Under A Tree, 1906
Colour woodcut, three variations, 22.2 x 17 cm, signed and dated
Owner: WS

Arthur Strasser, 1854 Krain, Yougoslavia – 1927 Vienna

276 Girl Carrying A Jug, 1896
Bronze, height 85 cm
Owner: Marie-Hilde Marx, Mödling/Vienna

Hans Tichy, 1861 Brno, Czechoslovakia – 1925 Vienna

277 The Well Of Love, Sketch, about 1905
Oil on carton, 48 x 67 cm
Owner: O.Gal.

278 Head Of A Girl With Scarf
Charcoal heightened with white, 35 x 33.5 cm, signed
Owner: GSA

Franz Wacik, 1883 Vienna – 1938 Vienna

279 Death Under a Willow-Tree, 1912
Colour lithograph, 50 x 40 cm
Owner: WS

280 Nocturnal Feast, 1912
Colour lithograph, 50 x 40 cm
Owner: WS

281 In The Evening, 1913
Colour lithograph, 46 x 56 cm, signed
Owner: WS

282 Allegory Of Death, 1912
Colour lithograph, 31.3 x 21.1 cm, signed
Owner: WS

Emil Weiss, 1876 (Lahn (Germany) – 1942 Mersburg (Germany)

283 Old Woman, 1898
Woodcut, 14.5 x 14 cm, signed
Owner: WS

Alfred Graf Wickenburg, born 1885 in Bad Gleichenberg (Austria)

284 Narcissus, 1922
Oil on canvas, 158.5 x 105 cm, signed
Owner: Neue Galerie am Joanneum, Graz

284a Diana And Acteon, 1921
Oil on canvas, 109 x 160 cm, signed
Owner: Neue Galerie am Joanneum, Graz

Franz Wiegele, 1887 Nötsch – 1944 Nötsch, Austria

285 Woman From The Gailtal
Oil on canvas, 90 x 60 cm
Owner: Kärntner Landesgalerie, Klagenfurt

286 Tunis
Oil on canvas, 49.9 x 49.1 cm
Owner: Viktor Fogarassy, Graz

Vally Wieselthier, 1895 Vienna – 1945 New York

287 Flora With Putti
Ink, 34.2 x 26.7 cm, signed
Owner: Private collection, London

Works By Corresponding Members From Great Britain

Charles Robert Ashbee, 1863 Godden Green – 1942

288 Bowl And Cover, 1899
Silver; cover decorated with red enamel and finial set with a semi-precious stone.
Height: 11.1 cm, diameter: 12 cm.
Owner: Victoria and Albert Museum, London

289 Decanter, about 1897
Green glass by James Powell and Sons, mounted on silver designed by Ashbee.
H: 11.1 cm, w: 17.4 cm including handle.

Aubrey Vincent Beardsley, 1872 Brighton – 1898 Mentone, Italy
Though B. was not a member, his work was frequently shown.

290 Siegfried, 1893
Indian ink, 38.3 x 28.5 cm
Owner: The Victoria and Albert Museum, London

291 The Wagnerites, 1894
Indian ink touched with white, 20.6 x 17.8 cm
Owner: The Victoria and Albert Museum, London

Sir Frank Brangwyn, R. A., 1867 Bruges – 1956 Ditchling

292 The Dogana, Venice, 1897
Oil on canvas, 123.1 x 125.7 cm, signed and dated
Owner: William Morris Gallery, Walthamstow

293 Girls Dancing, 1900
Lithograph and chalk, 36.2 x 30.4 cm, signed and dated
Owner: William Morris Gallery, Walthamstow

Sir George Clausen, R. A., 1852 London – 1944 Newbury

294 Building The Rick, 1907
Oil on canvas, 105.3 x 128.8 cm
Owner: Birmingham City Museum and Art Gallery

Walter Crane, 1845 Liverpool – 1915 London

295 Two Illustrations For "A Masque Of Days" From The "Last Essays Of Elia", 1901
Watercolour and ink, 20.5 x 15.2 cm
Owner: Victoria and Albert Museum, London

296 Design For The Cover Of "A Masque Of Days" From The "Last Essays Of Elia", 1901
Watercolour and ink, 28.5 x 20.6 cm
Owner: Victoria and Albert Museum, London

Sir John Lavery, R. A., 1856 Belfast – 1941 Kilkenny

297 R. B. Cunninghame-Graham, 1893
Oil on canvas, 203.2 x 107.8 cm
Owner: Glasgow Museum and Art Gallery

Margaret Macdonald, 1865–1933

297a Motherhood
Gesso panel, 111.7 x 109.2 cm
Owner: Glasgow School of Art

Charles Rennie Mackintosh, 1868 Glasgow – 1928 London

298 Chair, about 1902
Oak, painted white with stencilled canvas back, 152.4 x 67.2 x 54,5 cm
Owner: University of Glasgow

299 Dining Chair, about 1897
Dark stained English oak, original horse hair seat. Height: 136.7 cm, width: 48.3 cm
Owner: John Jesse, Esq.

299a Smokers' Cabinet, about 1900
Dark stained oak, h: 193.7 cm, l: 106.1 cm, w: 37.2 cm
Owner: Glasgow School of Art

William Nicholson, 1872–1949 Newark on Trent

300 Queen Victoria, 1897. From "Twelve Portraits", first series Hand coloured woodcut, 24.5 x 20.3 cm
Owner: William Heinemann Ltd., London

301 Sarah Bernhardt, 1897, From "Twelve Portraits", first series
Hand coloured woodcut, 23.8 x 22.7 cm
Owner: William Heinemann Ltd., London

302 A Flower Girl, 1898, From "London Types", Hand coloured woodcut, 25.4 x 22.9 cm
Owner: William Heinemann Ltd., London

303 Miss Havisham, 1900, From "Characters Of Romance"
Colour lithograph, 34.4 x 26.5 cm
Owner: William Heinemann, Ltd., London

John Singer Sargent, R. A., 1856 Florence – 1925 London

304 Cashmere, 1908
Oil on canvas, 69.7 x 107.8 cm, signed
Owner: Nicholas Benson

John MacAllan Swan, R. A., 1847 Brentfort – 1910 Isle of Wight

305 Tigers Drinking, 1906
Oil on canvas, 53.3 x 64.7 cm, signed
Owner: Royal Academ of Arts, London

Edward Arthur Walton, 1860 Clanderston, Renfrewshire – 1922 Edinborough

306 Flower Sellers: Kensington High Street 1895
Watercolour; 43.3 x 27.9 cm, signed and dated
Owner: John Walton

James McNeill Whistler, 1834 Lowell, Mass. – 1903 London

307 Red And Black: The Fan: Mrs. Charles Whibley, 1894
Oil on canvas, 187.2 x 89.9 cm
Owner: University of Glasgow

308 The Priest's Lodging, Dieppe, 1897(?)
Oil on wood, 16.4 x 24 cm
Owner: University of Glasgow

Ver Sacrum Publications

309 Ver Sacrum I/2, 1898
Designs by Adolf Böhm and Josef Hoffmann

310 Ver Sacrum I/5–6, 1898, cover
Design by Gustav Klimt

311 Ver Sacrum I/11, 1898
Design by Adolf Böhm

312 Ver Sacrum II/3, 1899, cover
Design by Alois Haenisch

313 Ver Sacrum II/4, 1899
Design by Kolo Moser

314 Ver Sacrum II/5, 1899
Design by Josef Hoffmann

315 Ver Sacrum II/7, 1899, back cover
Advertisements

316 Ver Sacrum Calendar 1901
(January): Gustav Klimt; (February): Alfred Roller; (June): Josef Hoffmann; (July): Alfred Roller; (September): Wilhelm List

317 Ver Sacrum 1901/7
Design by Adolf Böhm

318 Ver Sacrum 1901/8
Design by Josef Maria Auchenthaller

319 Ver Sacrum 1901/13
"Music" by Gustav Klimt. Print.
Design by Max Benirschke

320 Ver Sacrum 1901/16
Woodcut "Death and Life" and design by Wilhelm Laage. "Fairy Tale", woodcut by Wilhelm Laage

321 Ver Sacrum 1901/21, cover
Design by Kolo Moser

322 Ver Sacrum 1901/23, design by Charles Rennie Mackintosh and Margaret Macdonald
Designs for posters and invitation cards by Charles Rennie Mackintosh and Margaret Macdonald. 2 silk screen prints by Charles Rennie Mackintosh

323 Ver Sacrum 1901/24
Music, design by Josef Hoffmann

324 Ver Sacrum 1902/3
Designs by Leopold Bauer and Josef Hoffmann

325 Ver Sacrum 1902/18
2 Woodcuts by Kolo Moser

326 Ver Sacrum 1902/19
Woodcut and Design by Reinhold Klaus and Josef Bruckmüller

327 Ver Sacrum Calendar 1903. April, by Kolo Moser. Calendar, designed by Alfred Roller. June, by Elena Luksch. Calendar, designed by Alfred Roller; November, by Alfred Roller

328 Ver Sacrum 1903/10. Cover and 6 woodcuts by Max Kurzweil

329 Ver Sacrum 1903/22. A study by Gustav Klimt, print. Cover designed by Gustav Klimt

330 Ver Sacrum 1903/23
woodcuts by Kolo Moser

331 Ver Sacrum, special issue 1904
Design by Josef Hoffmann

Posters

All posters, unless otherwise mentioned, belong to the "Graphische Sammlung Albertina", Vienna

332 Poster For The Ist Exhibition, 1898
By Gustav Klimt. Colour lithograph, 96 x 69 cm, printed by Gerlach & Schenk, Vienna

333 Poster For The IInd Exhibition, 1898
By Joseph M. Olbrich. Colour lithograph, 173.5 x 72 cm. Printed by Albert Berger, Vienna

334 Poster For The IIIrd Exhibition, 1899
Colour lithograph, 89.7 x 72 cm, printed by Albert Berger, Vienna

335 Poster For The IVth Exhibition, 1899
By Alfred Roller, Colour lithograph, 123 x 184.5 cm, printed by Albert Berger, Vienna

336 Poster For The Vth Exhibition, 1899
By Kolo Moser, Colour lithograph, 99.5 x 69.5 cm. Printed by Albert Berger, Vienna

337 Poster For The VIth Exhibition, 1900
After a Japanese colour woodcut. Reproduction.

338 Poster For The VIIth Exhibition, 1900
By Joseph Maria Auchenthaller. Colour lithograph, 180 x 93 cm

339 Poster For The VIIIth Exhibition, 1900
By Adolf Boehm, colour lithograph, 94.7 x 63 cm, printed by Albert Berger,

340 Poster For The IXth Exhibition, 1901
By Alfred Roller. Colour lithograph, 190 x 63.5 cm, printed by Albert Berger, Vienna

341 Poster For The Xth Exhibition, 1901
By Ferdinand Andri. Colour lithograph, 187 x 60.3 cm, printed by Albert Berger, Vienna

342 Poster For The XIth Exhibition, 1901
By Johann Viktor Kramer. 89 x 90 cm, printed by Albert Berger, Vienna

343 Poster For The XIIth Exhibition, 1901
By Alfred Roller. Colour lithograph,
190 x 63 cm, printed by Albert Berger, Vienna

344 Poster For The XIIIth Exhibition, 1902
By Koloman Moser. Colour lithograph,
187 x 63.5 cm, printed by Albert Berger, Vienna

345 Poster For The XIVth Exhibition, 1902
By Alfred Roller. Colour lithograph,
203 x 80 cm, printed by Albert Berger, Vienna

346 Poster For The XVth Exhibition, 1902
By Adolf Boehm. Colour lithograph,
188.5 x 63.5 cm, printed by Albert Berger, Vienna

347 Poster For The XVIth Exhibition, 1903
By Alfred Roller. Colour lithograph,
189 x 63.5 cm, printed by Albert Berger, Vienna

348 Poster For The XVIIth Exhibition, 1903
By Max Kurzweil. Colour lithograph,
94 x 30.6 cm, printed by Albert Berger, Vienna

349 Poster For The XVIIIth Exhibition, 1903
By Gustav Klimt. Colour lithograph,
95 x 31.3 cm, printed by Albert Berger, Vienna

350 Poster For The XIXth Exhibition, 1904
By Ferdinand Hodler. Colour lithograph,
95.7 x 64 cm, printed by Albert Berger, Vienna

351 Poster For The XXth Exhibition, 1904
By Leopold Stolba. Colour lithograph,
95 x 63 cm, printed by Albert Berger, Vienna

352 Poster For The XXIst Exhibition, 1905
By Friedrich König. Colour lithograph,
95 x 63 cm, printed by Albert Berger, Vienna

353 Poster For The XXIInd Exhibition, 1905
By Josef Plecnik. Colour lithograph,
140 x 247 cm, printed by Albert Berger, Vienna

354 Poster For The XXIIIrd Exhibition, 1905
By Leopold Stolba. Colour lithograph,
98 x 64.5 cm, printed by Albert Berger, Vienna

355 Poster For The XXIVth Exhibition, 1906
By Leopold Stolba. Colour lithograph,
63.3 x 42.9 cm, printed by Albert Berger, Vienna

356 Poster For The XXVth Exhibition, 1906
By Adolf Münzer. Colour lithograph,
95 x 65 cm, printed by Albert Berger, Vienna

357 Poster For The XXVIth Exhibition, 1906
By Ferdinand Andri. Colour lithograph,
89.4 x 59.5 cm, printed by Albert Berger, Vienna

358 Poster For The XXVIIth Exhibition, 1906
By Rudolf Jettmar. Colour lithograph,
63 x 45 cm, printed by Albert Berger, Vienna

359 Poster For The XXVIIIth Exhibition, 1907
By Franz von Stuck. Colour lithograph,
63 x 45 cm, printed by Albert Berger, Vienna

360 Poster For The XXXVth Exhibition, 1912
By Ivan Meštrović. Colour lithograph,
69 x 46.5 cm, printed by Albert Berger, Vienna

361 Poster For The XLth Exhibition, 1912
By Richard Harlfinger. Colour lithograph,
63 x 50 cm, printed by Albert Berger, Vienna
Owner: Museum für angewandte Kunst, Vienna

361a Poster For The XLth Exhibition, 1912
By Ernst Eck. Lithograph.
62.2 x 47.1 cm, printed by Albert Berger, Vienna
Owner: Museum für angewandte Kunst, Vienna

362 Poster For The XLIVth Exhibition, 1913
63 x 47.3 cm, printed by Albert Berger, Vienna

363 Poster For The XLIXth Exhibition, 1918
By Egon Schiele. Colour lithograph,
63 x 50 cm, printed by Albert Berger, Vienna
Owner: HM

364 Poster For The "Silhouetten-Redoute"
Of The Wiener Secession, 1912
By Franz Wacik. Colour lithograph,
125 x 41.2 cm, printed by Albert Berger, Vienna

365 Poster For The Exhibition "Gustav Mahler And His Time". By Willi Bahner, 1960

366 Poster For A Poster Exhibition, 1965
By Hans Fabigan

367 Poster For The Exhibition "Oskar Kokoschka, 1955
By Hans Fabigan

368 Poster For An Exhibition "The Vienna Prater", 1954
By Hans Fabigan

369 "Sport-Bazar", Poster, 1932
By Viktor Slama.

370 "The New Lords", Poster For A Film, 1928
By Viktor Slama.

Applied Art

Designers:

Carl Otto Czeschka, 1878 Vienna – 1960 Hamburg

Lotte Frömel-Fochler, 1884 Vienna

Josef Hoffmann, 1870 Pirnitz, Czechoslovakia – 1956 Vienna

Moriz Jung, 1885 Nikolsburg, Czechoslovakia – 1915 Lubno, Poland

Anton Klieber, 1886 Pirkenhammer, Czechoslovakia

Adolf Loos, 1870 Brno, Czechoslovakia – 1933 Vienna

Koloman Moser, 1868 Vienna – 1918 Vienna

Robert Oerley, 1876 Vienna – 1945 Vienna

Dagobert Peche, 1887 St. Michael, Austria – 1923 Mödling/Vienna

Michael Powolny, 1871 Judenburg, Austria – 1954 Vienna

Otto Prutscher, 1880 Vienna – 1961 Vienna

Eduard Josef Wimmer, 1882 Vienna – 1961 Vienna

Ugo Zovetti, 1879 Curzola, Yugoslavia

Unless otherwise mentioned, all objects belong to the "Museum für angewandte Kunst", Vienna. WW – "Wiener Werkstätten Gemeinschaft".

Furniture

371 Dining Room Suite, 1905
Rosewood veneer and maple inlay, carved friezes, glass doors. The legs in nickel sheaths. Mounts with sunken handles.
Large sideboard, height 193 cm, length 196 cm, width 66 cm; small sideboard, h: 193 cm, l: 101 cm, w: 45 cm; serving table, h: 106 cm, l: 110 cm, w: 55 cm; dining table, h: 80 cm, l: 140 cm, w: 110 cm; eight chairs, h: 93 cm, l: 46 cm, w: 45 cm.
Design: Koloman Moser; made by Kunst-Möbel-Fabrik August Ungethüm, Vienna

372 Living Room Suite, 1907
Lemonwood veneer, chased brass inlay, brass tubing and mounts, glass doors.
Two cupboards, h: 176 cm, l: 119 cm, w: 35 cm; oval table, h: 69 cm, l: 100 cm, w: 68 cm; round table, h: 70 cm, diameter 50 cm; two vase stands, h: 130 cm, l: 25 cm, w: 25 cm; small seat, h: 80 cm, l: 177 cm, w: 52 cm; two small armchairs, h: 79 cm, l: 58 cm, w: 50 cm; an upholstered corner seat, h: 85 cm, l: 335 cm, w: 55 cm; three upholstered armchairs, h: 81 cm, l: 65 cm, w: 60 cm. Design: Koloman Moser, made by Werkstätten für Wohnungseinrichtung M. Niedermoser & Sohn, carpenters, and Wilhelm Niedermoser, upholsterer, Vienna

373 Part Of A Dining Room Suite, 1909–10
Oak and oak veneer, stained black and limed with white colour; carved friezes, leaded glass, moulded and hammered brass mounts. Sideboard, h: 200 cm, l: 200 cm, w: 45 cm; two cupboards, h: 200 cm, l: 120 cm, w: 45 cm; standing clock, h: 200 cm, l: 45 cm, w: 23 cm; low serving table, h: 62 cm, l: 80 cm, w: 55 cm.
Design: Josef Hoffmann, made by WW

374 Sideboard, 1900
Light and dark stained maple wood, mahogany and cherrywood intarsia, brass mounts. h: 180 cm, l: 167 cm, w: 60 cm.
Design: Koloman Moser, made by Portois and Fix, Vienna

375 Small Bureau Writing Table, 1905
Oak and oak veneer, stained black and limed with white colour. h: 78.5 cm, l: 90 cm, w: 68 cm. Design: Koloman Moser, made by WW

376 Sewing Table, 1905
Oak and oak veneer, stained black and limed with white colour. h: 70.5 cm, l: 42 cm, w: 42 cm. Design: Josef Hoffmann, made by WW

377 Tea Table, 1905
Oak and oak veneer, stained black and limed with white colour. h: 73 cm, l: 62 cm, w: 37 cm. Design: Josef Hoffmann, made by WW

378 Library Steps, 1906
Oak and oak veneer, stained black and limed with white colour. h: 50 cm, w: 50 cm.
Design: Josef Hoffmann, made by WW.
Private collection

379 Card Table, 1906–07
Oak and oak veneer, stained black and limed with white colour. Gilded moulding, with a flame motif and gilded reliefs showing the four kings of cards.
Design: C. O. Czeschka, made by WW.
Private collection

380 Jewel Box, 1906
Pinewood with a veneer of Swedish birch. Ebony intarsia and edging, mahogany inlay.
h: 21 cm, l: 46 cm, w: 32 cm.
Design: Josef Hoffmann, made by WW

381 Cigarette Box, about 1910
Mother-of-pearl and ebony, h: 12.5 cm, l: 19.9 cm, w: 10.5 cm.
Design: Josef Hoffmann, made by WW

382 Cabinet, 1910–14
Boxwood veneer on pinewood; mother-of-pearl, box-wood and ebony intarsia, ebony marquetry. h: 144 cm, l: 130 cm, w: 53 cm. Design: Josef Hoffmann, made by M. and W. Niedermoser, Vienna

383 Cabinet, 1910–14
Macassar, ebony, mother-of-pearl, boxwood and ebony intarsia. Pendant to no. 382
h: 144 cm, l: 130 cm, w: 53 cm.
Design: Josef Hoffmann, made by M. and W. Niedermoser, Vienna

384 Metalwork
Table Lamp With Four Branches, 1904
Silvered copper, hammered and patinated.
h: 42 cm. Design: Josef Hoffmann, made by Konrad Schingel, WW

385 Tea Service, 1904
Silver, chased and hammered, with wooden handles and knobs and coral decorations.
Samovar, h: 27 cm; teapot, h: 11.4 cm; cream jug, h: 5 cm; sugar box, h: 9 cm.
Design: Josef Hoffmann, made by Konrad Koch, WW

386 Part Of A Cutlery Set, 1904
Silver; handles mongrammed LFW (Lilly and Fritz Wärndorfer), with four silver ball terminals. Consisting of soup ladle, serving spoon, sauce spoon, sauce ladle, two serving forks, soup spoon, large spoon, large knife, dessert fork, dessert knife, dessert spoon, table fork and table knife, fruit knife, butter knife, coffee spoon, salt spoon and cake slice. Design: Josef Hoffmann, made by WW

387 Vase, 1905
Chased silver with oval amber knobs,
h: 22.2 cm. Design: Kolo Moser,
made by Josef Hossfeld, WW

388 Samovar, 1905
Chased silver with ivory handles,
l: 29 cm, w: 26 cm, h: 29 cm.
Design: Josef Hoffmann, made by WW

389 Two Table Centres, 1905
Chased silver; in two parts: one four-footed bowl, above it a bowl with four oval agates.
Diameter 30 cm, h: 43 cm.
Design: Josef Hoffmann, made by Josef Wagner

390 Tray With Ornamented Handle, 1905
Chased silver, lapis lazuli. l: 26 cm,
w: 21 cm, h: 20 cm. Design: Josef Hoffmann, made by Alfred Mayer, WW

391 Serving Tray With Rectangular Handle, 1905
Chased silver, lapis lazuli, ebony and semi-precious stones. l: 25.2 cm, h: 14.5 cm.
Design: Kolo Moser, made by Alfred Mayer, WW

392 Presentation Casket, 1905–06
Silver, semi-precious stones and two enamel panels. l: 42.4 cm, w: 24.4 cm, h: 23.6 cm.
Design: Kolo Moser, made by Adolf Erbreich and Karl Ponocny

393 Table Centre, 1906
Chased silver with lapis lazuli inlay, l: 10 cm
Design: C. O. Czeschka, made by Adolf Erbrich, WW

394 Small Tray With Handle, 1906
Silver, open work, round in form.
Diameter 15.6 cm, h: 8.9 cm.
Design: Kolo Moser, made by Josef Wagner.
Private collection

395 Octagonal Table Centre, 1906
Silver, open work, l: 22.6 cm, w: 17.7 cm,
h: 4.4 cm. Design: Josef Hoffmann,
made by Josef Hossfeld. Private collection

396 Two Napkin Rings, about 1907
Silver, open work with an inlay of semi-precious stones, diameter 4.6 cm, h: 2.8 cm.
Design: Kolo Moser, made by WW.
Private collection

396a Four Salt-Cellars With Two Spoons, 1908
Silvered copper, diameter 5.5 cm, h: 4.2 cm
Design: Josef Hoffmann, made by WW
Owner: private collection

397 Cup And Cover, 1908
Chased and hammersed silver, lapis lazuli, h: 24 cm, diameter 12 cm.
Design: Kolo Moser, made by Adolf Erbrich, WW

398 Paper Knife, 1908
Rock crystal and silver, l: 25.6 cm.
Design: Josef Hoffmann, made by Alfred Wertnik, WW

399 Toilet Set, 1908
Chased and ornamented silver.
Two candlesticks, h: 15.6 cm; glass bowl and cover, l: 22 cm, w: 6.6 cm, h: 5 cm; brush, l: 23.5 cm; mirror, l: 24.6 cm; cover of bowl, l: 18 cm, w: 6.6 cm, glass flask, h: 9.8 cm, glass jar, diameter 6.6 cm, flat round bowl, diameter 11.7 cm.
Design: Josef Hoffmann, made by Alfred Mayer

400 Flower Bowl, 1908
Chased silver with leaf ornaments.
h: 13.7 cm, diameter 22.8 cm.
Design: Josef Hoffmann, made by Josef Hossfeld, WW

401 Tea Service, 1912
Chased and hammered silver, ivory handles and knobs. Teapot h: 14.5 cm, sugar box h: 11.5 cm, milk jug h: 6.5 cm, sugar tongs, l: 11 cm, tray l: 33.5 cm, w: 26 cm.
Design: Eduard Josef Wimmer, made by WW

402 Cup and Cover, 1912
Chased silver with lapis lazuli inlay,
h: 17.5 cm. Design: Josef Hoffmann,
made by Adolf Erbrich, WW

403 Table Clock
Brass, h: 42 cm, l: 36 cm, w: 25 cm.
Design: Adolf Loos, private collection

404 Vase, 1905
Chased brass with stone inlay, h: 31 cm.
Design: Kolo Moser, made by Karl Kallert, WW

405 Candlestick, 1912
Brass, h: 30.5 cm. Design: Josef Hoffmann, made by WW

406 Vase, 1912
Chased brass, h: 14 cm.
Design: Josef Hoffmann, made by Josef Husnik

Jewellery

407 Pendant, 1904
Hammered and silver opal. Stylised lizard and geometric forms set in a pointed oval.
l: 39.5 cm. Design: Kolo Moser, made by WW

407a Brooch, 1908
Chased and gilded silver, leaf ornaments and semi,precious stones, h: 5 cm, w: 4 cm
Design: Josef Hoffmann, made by WW.

408 Pendant, 1905
Silver, with chased flower and semi-precious stone inlay, diameter 5 cm.
Design: Josef Hoffmann, made by WW

409 Brooch, 1905
Gold and opals, oval forms with leaf ornament, l: 7 cm.
Design C. O. Czeschka, made by WW

410 Large Pendant, 1905
Gold and opals, oval forms and leaf ornaments, scrolling joined together by gold chains, l: 18 cm, w: 12 cm.
Design: C. O. Czeschka, made by Anton Pribil, WW

410a Buckle, 1905
Silver, partly gilded, with semi-precious stones, h: 5 cm, w: 5 cm. Design: Josef Hoffmann, made by Karl Ponocny, WW.
Owner: private collection

411 Buckle, 1906
Silver, oblong form, strip work with opals, malachites and corals, h: 5.8 cm, w: 2.5 cm.
Design: Josef Hoffmann, made by Karl Ponocny, WW

412 Belt Buckle, 1910
Chased silver and malachite, l: 13 cm, w: 8.5 cm. Design: Eduard Josef Wimmer, made by Karl Ponocny, WW

413 Pendant, 1910
Gold and opals, geometrical and leaf ornaments, l: 6 cm, w: 3.5 cm.
Design: Josef Hoffmann, made by WW

414 Ring, 1914
Gold, thin opal with stylised grapes, diameter 2.2 cm. Design: Eduard Josef Wimmer, made by WW

415 Ring, 1914
Gold, opal, with a pearl branch.
Diameter 2.7 cm. Design Dagobert Peche, made by WW

416 Ring, 1914
Chased gold and an oval chrysoprase, diameter 2.7 cm. Design: Dagobert Peche, made by WW

417 Cigarette Box, 1911
Gilded silver and opaque and translucent enamel, l: 11.8 cm, w: 5.2 cm, h: 1.5 cm.
Design: Eduard Josef Wimmer, made by WW

Ceramics

418 Part Of A Coffee Service, about 1905
Painted porcelain with a stencilled pattern.
Coffe pot and cover, h: 18 cm, two cups and saucers, h: 8 cm. Design: Jutta Sika (school of Kolo Moser), made by Pfeiffer und Löwenstein, Schlackenwarth by order of Wiener Porzellanmanufaktur Joseph Böck

419 Part Of A Coffee- And Tea Service, about 1905
Painted percelain, sprayed ornaments.
Teapot and cover, h: 17 cm,
Coffe pot without cover h: 18.5 cm, milk jug and cover, h: 18 cm, cream jug without cover, h: 8.6 cm, bowl, h: 6 cm, saucer, diameter 16.5 cm. Design Jutta Sika (school of Kolo Moser), made by Pfeiffer und Löwenstein, Schlackenwerth by order of Wiener Porzellanmanufaktur Joseph Böck

420 Putto With Grapes ("Autumn"), 1908
Earthenware, glazed white, with black painting, h: 36.5 cm, Model by Michael Powolny, made by Wiener Keramik.
Signed WK -trademark; and MP

421 Putto with Cornucopia, 1910
Earthenware, glazes white, black painting, h: 31.4 cm. Model by Michael Powolny, made by Wiener Keramik. Signed: WK-trademark, MP

422 Rearing Horse, 1911
Earthenware, glazed white, black painting, h: 26.5 cm. Model by Michael Powolny, made by Wiener Keramik.
Signed: WK- trademark, MP

423 Putto Playing The Flute (Papageno), 1912
Earthenware, glazes white, painted in colour, h: 45.5 cm. Model by Michael Powolny, made by Wiener Keramik. Signed: WK-trademark, MP

424 Clock, 1910
Faience, painted with black, h: 28 cm.
Design: Anton Klieber, made by Wiener Keramik. Signed: WK-trademark, AK

425 Part Of A Coffee Service, about 1910
Porcelain, with dotted ornament in relief.
Coffe pot, h: 14 cm, sugar box, h: 11.8 cm, milk jug, h: 5.5 cm.
Design: Jutta Sika, made by Porzellanmanufaktur Josef Böck, Vienna

Glasses

426 Set Of Eight Different Stemmed Glasses, 1909
Colourless cut glass, in part with olive-shaped facets. l: 21.5 cm. Design: Otto Prutscher, WW, made by Meyer's Neffe, Adorf

Textiles

427 Pattern Book Of The WW, 1905–1914
Patterns printed on Pongis silk, designed by numerous artists and made at the WW

428 Cotton, 1902
Birds with long tails, l: 128 cm, w: 95 cm.
Design: Kolo Moser, made by Joh. Backhausen & Söhne, Vienna

429 Nine Patterns Of The WW, 1905–1914
From the pattern book of the WW, designed by several artists.

430 Cotton, 1902
Clusters of flowers and leaves, l: 123 cm, w: 90 cm. Design: Kolo Moser, made by Joh. Backhausen & Söhne, Vienna

431 Cotton, 1902
Large mushrooms on green. l: 120 cm, w: 90 cm. Design: Kolo Moser, made by Joh. Backhausen & Söhne, Vienna

432 Cotton, 1902
Red leaf pattern, l: 120 cm, w: 90 cm.
Design: Kolo Moser, made by Joh. Backhausen & Söhne, Vienna

433 Cotton, 1902
Fish pattern. l: 120 cm, w: 90 cm.
Design: Kolo Moser, made by Joh. Backhausen & Söhne, Vienna

434 Silk, 1902
Rosette swirls, l: 123 cm, w: 93 cm.
Design :Robert Oerley, made by Joh. Backhausen & Söhne, Vienna

435 Sjlk "Polar Fox", about 1906
Silk, l: 290 cm, w: 90 cm.
Design: Lotte Frömel-Fochler, made by WW

436 Silk "Thrush", 1907
Silk, l: 300 cm, w: 92 cm.
Design: Lotte Frömel-Fochler, made by WW

437 Silk "Hedge Sparrow", 1908
Silk, l: 300 cm, w: 90 cm.
Design: Lotte Frömel-Fochler, made by WW

438 Silk "Scotland"
Silk, l: 230 cm, w: 92 cm.
Design: Olga Sikarz, made by WW

439 Silk "Plants", 1914
Silk, l: 230 cm, w: 92 cm.
Design: Ugo Zovetti, made by WW

440 Pair of Curtains, about 1905
Jacquard weaving, l: 330 cm, w: 120 cm.
Design: Josef Hoffmann, made by Joh. Backhausen & Söhne, Vienna

441 Pair of Curtains, about 1905
Linen and stitching, l: 318 cm, w: 180 cm.
Design: Kolo Moser, made by WW

442 Carpet, about 1905
Wool, l: 440 cm, w: 300 cm.
Design: Kolo Moser, made by Joh. Backhausen & Söhne, Vienna

443 Carpet, about 1905
Wool, l: 386 cm, w: 382 cm.
Design: Josef Hoffmann, made by Joh .Backhausen & Söhne, Vienna

Leatherwork

444 Handbag With Card Case, about 1910
Black leather with gold tooling, 20 x 11 cm.
Design: Josef Hoffmann, made by WW

445 Letter Case, With Purses For Visiting-Cards And Matches, about 1910
Black leather, with geometrical gold tooling, 30 x 23.5 cm, 13 x 8 cm, 6 x 5.8 cm.
Design: Josef Hoffmann, made by WW

Book Bindings

446 Binding, about 1905
Black morocco leather with narrow gold tooling. 15.5 x 9.5 cm. Design: Kolo Moser, made by Carl Beitel und Ludwig Willner, WW

447 Binding, about 1905
Red morocco leather with hand-tooled ornament in gold, and geometrical squared letters. Design: Kolo Moser, made by Carl Beitel and Ludwig Willner, WW

448 Binding, about 1905
Yellow morocco leather with gold ornament and gold print, 18 x 12.5 cm.
Design: Josef Hoffmann, made by Carl Beitel and Ludwig Willner, WW

449 Binding, about 1910
Red morocco leather with gold ornament and gold print, 17.5 x 13.5 cm.
Design: Otto Prutscher, made by Carl Beitel and Ludwig Willner, WW

Paper and Card

450 Trade Mark And Writing Paper Of The WW, from 1903
Design: Josef Hoffmann

451 Packing Paper And End Papers Of The WW, from 1903
Design: Josef Hoffmann

452 Five Marbled Papers Of The WW, from 1914
Design and execution: Kolo Moser

453 Two Series Of Marbled Papers Of The WW, from 1914
Design unknown

454 Cardboard Boxes, 1905
Carton covered with marbled paper.
Design: Kolo Moser, made by WW
Private collection

455 Broadsheets Of The WW, 1907–08
Design by Moritz Jung, Emil Orlik and Oskar Kokoschka

456 Series Of 13 Post Cards, 1908
Design: Oskar Kokoschka, published by WW

457 3 Post Cards, 1910
Design: Egon Schiele, published by WW

Designs and Paintings

458 The Stoclet Frieze, 1905–09
Original working design by Gustav Klimt for the mosaic frieze in the dining room of the Palais Stoclet in Brussels, consisting of nine sheets. Painted in tempera, watercolour, gold and silver bronze, chalk, pencil and gouache on rough paper and showing numerous autograph directions for the execution of the frieze.
There was a programme for the decoration of the room. The mosaics on the two long walls, each of them more than 7 metres long, have an overall motif of the "Tree of Life"; into which were placed figurative representations of "Hope" and "Fulfilment". Klimt only carried out the seven sheets of the complete composition for the left wall which shows Hope.
The mosaic for the opposite wall is designed in the same manner. For this, Klimt only did the working drawing of the personification of "Fulfilment", a couple embracing.
For the narrow wall of the room, Klimt designed an abstract, decorative composition.
a) Left edge of the Tree of Life, 197.8 x 95.3 cm
b) Hope, 193.5 x 115 cm
c) Left part of the Tree of Life, 197.7 x 105.4 cm
d) centre part of the Tree of Life, 193.8 x 102 cm
e) Right part of the Tree of Life, 198 x 103.6 cm
f) Tree of Life with a flowering shrub, 194.6 x 120.3 cm
g) Right edge of the Tree of Life, 194.6 x 120.3 cm
h) Fulfilment, figurative composition for the right wall, 194.6 x 120.3 cm
i) Decorative Composition for the narrow Wall, 197.7 x 91 cm

459 Tristan und Wotan, 1908
Costume designs by C. O. Czeschka, tempera on canvas, signed CCC and "Tristan 1. and 2. Akt" resp., and "Wotan 2. A. Walküre". 200 x 89 cm

460 Spring And Winter, 1913
Costume Designs by Berthold Löffler, oil on canvas, signed and dated 1913, 210 x 80 cm

461 King Arthur, 1909
Intarsia panel from a series on the Merlin Saga. Wood, ivory, mother-of-pearl, metal; 147.5 x 52.5 cm. Design: Josef Engelhart made by Wenzel Hollmann, WW.

462 The Knight Gawaine, 1909
Intarsia panel from a series on the Merlin Saga. Wood, ivory, mother-of-pearl, metal; 146.5 x 52.5 cm. Design: Josef Engelhart made by Wenzel Hollmann, WW.

463 The Knight Lancelot, 1909
Intarsia panel from a series on the Merlin Saga. Wood, ivory, mother-of-pearl, metal; 146.5 x 52.5 cm. Design: Josef Engelhart made by Wenzel Hollmann, WW.

464 14 Fashion Designs
Design: Eduard Josef Wimmer, 1912–1922
head of the fashion studio of the WW; made by WW

Painting, Graphic Art and Sculpture From 1945 to today

Joannis Avramidis, born 1922 in Batum, Soviet Union

465 Model For A Column, 1963
Bronze, height: 78 cm
Owner: Galerie Krugier, Geneva

466 Model For A Pole, 1965
Bronze, height: 40 cm
Owner: Galerie Krugier, Geneva

467 Large Torso, 1966
Bronze, height: 152 cm
Owner: Galerie Krugier, Geneva

Wander Bertoni, born 1925 in Codiaolto, Italy

468 Mammilaria, 1961
Brass, height: 40 cm

469 We And Our Skin, 1965
Brass, height: 40 cm

Peter Blachel, born 1934 in Vienna

470 Revolver, 1967–68
Oil on canvas, 190 x 100 cm, signed and dated

471 Fan, 1968
Oil on canvas, 140 x 91 cm, signed and dated

472 Falling Apart, 1968
Oil on canvas, 100 x 110 cm, signed and dated

Oskar Bottoli, born 1921 in Vienna

473 Hippopotamus, 1954
Marble, height: 60 cm

473a Head, 1966
Wood, height: 45 cm

Alfred Czerny, born 1934 in Vienna

474 Female Figure, 1962
Bronze, height: 53 cm

Mario Decleva, born 1930 in Veli Loschinj, Yougoslavia

475 The Couple, 1960
Caparol on canvas and board, 147 x 128 cm

476 Twofold Figure On Red, 1969
Oil on canvas, 90 x 80 cm

477 From Memory, 1969
Caparol on canvas, 150 x 130 cm, signed

Walter Eckert, born 1913 in Leobersdorf, Austria

478 Pietà, 1963
Mixed technique on wood, 150 x 110 cm

Otto Eder, born 1924 in Seeboden, Austria

479 Standing Figure, 1960
Wood, height: 110 cm

480 Reclining Figure, 1962
Bronze, height: 40 cm

481 Crouching Figure, 1962
Bronze, height: 38 cm

Georg Eisler, born 1928 in Vienna

482 Peeping Tom Show, Frith Street, 1969
Oil on canvas, 130 x 150 cm, signed and dated

483 Portrait Georg Lukacs, 1970
150 x 130 cm, signed and dated

484 Waiting Room At D. Station, 1970
Oil on canvas, 150 x 130 cm, signed and dated

Hans Escher, born 1918 in Vienna

485 Self-Portrait In The Métro, 1968
Etching, 38 x 40 cm

486 On The Moving Stairs, 1969
Etching and aquatint, 39.5 x 29.5 cm

487 Mary Darling, 1969
Etching and aquatint, 39.8 x 20 cm

488 The Parking Lot, 1970
Etching, 20 x 38 cm

489 From Memory, rue Saint-Denis, 1970
Watercolour, 66 x 49 cm

490 From Memory, 1970
Watercolour, 66 x 49 cm

Franz Fischer, born 1920 in Mährisch-Neustadt, Czechoslovakia

491 Male Head, 1966
Bronze, height: 47 cm

Adolf Frohner, born 1934 in Gross-Enzersdorf, Austria

492 The Countess, 1970
Oil and graphite onboard, 106 x 88 cm
Signed

493 At The Photographer's, 1969
Oil, graphite and collage, 180 x 130 cm

494 Standing Figure, 1969
Oil on canvas, 130 x 90 cm, signed and dated

495 Sunday Afternoon
Etching and aquatint, 59 x 41 cm, signed

496 Men And Unknown Flying Objects, signed
Etching and aquatint, 59 x 41 cm

497 Sitting Woman And Two Pale Friends,
Etching and aquatint, 41 x 30 cm signed

Johann Fruhmann, born 1928 in Weissenstein, Austria

498 Painting, 1969
Oil on canvas, 110 x 130 cm

499 Untitled I
Oil on canvas, 135 x 202 cm

Kurt Goebel, born 1906 in Melki/Troppeu, Czechoslovakia

499a The Ear, 1969
Bronze, height: 78 cm

Roland Goeschl, born 1932 in Salzburg

500 Coloured Cube, 1967
Iron, height: 170 cm

501 Sculpto-Furniture, 1968
Painted wood, height: 131 cm

502 Space-Filler
Painted wood, height: 30 cm

Rudolf Hoflehner, born 1916 in Linz, Austria

503 Standing Figure, 1958
Iron, height: 80 cm
Owner: Eric Estorick, London

504 Standing Figure, 1958
Iron, height: 108 cm
Owner: Eric Estorick, London

Wolfgang Hollegha, born 1929 in Klagenfurt, Austria

505 Composition With Two Circles, 1957
Oil on canvas, 205 x 120 cm
Owner: Manfred Mautner-Markhof, Vienna

506 Watercolour
103 x 117 cm, signed
Owner: Manfred Mautner-Markhof, Vienna

507 Plant
pencil, 112 x 132 cm
Owner: Manfred Mautner-Markhof, Vienna

Alfred Hrdlicka, born 1928 in Vienna

508 Marsias II, 1962–65
Marble, height: 234 cm

509 Crucifixion, 1959
Bronze after a marble original,
height: 157 cm

510 Haarmann, 1966
Paper on canvas, pencil, tempera,
210 x 300 cm

511 Working Drawing, 1964
Paper on canvas, pencil, pastel,
220 x 250 cm

512 At The Doctor's, 1967
Paper on canvas, pencil and charcoal,
193 x 220 cm

Jozef Jankovic, born 1927 in Bratislava, Czechoslovakia

513 Shadow, 1966
Mixed technique, height: 170 cm

Hildegard Joos, born in Vienna

514 Composition, 1970
Mixed technique, 118 x 132 cm

Alfred Karger, born 1925 in Oberhellen, Rumania

515 Reclining Figure, 1966
Ink and brush, 28 x 46.5 cm, signed and dated

516 Female Figure Standing, 1962
Pencil, 46 x 25 cm, signed and dated

517 Reclining Figure Moving, 1965
Chalk, Ink and brush, 30 x 27.5 cm,
signed and dated

518 Nude; Sitting Figure Turning Around, 1968
Chalk, ink and brush, 48 x 33 cm,
signed and dated

519 Nude; Study For A Painting, 1967
Chalk, ink and brush, 48 x 31 cm,
signed and dated

Rudolf Kedl, born 1928 in Schlaining, Austria

520 The Bud, 1965
Chased Copper, height: 260 cm

521 Vegetation, 1967
Chased Brass, height: 110 cm

Wilfried Kirschl, born 1930 in Wörgl, Austria

522 House Near Pitigliano, 1970
Oil on canvas, 150 x 100 cm, signed and dated

523 Head Of A Goat With Shell, 1969
Oil on canvas, 52.5 x 65 cm

Franz Klasek, born 1905 in Vienna

524 Apollo 1959
Oil on canvas, 130 x 85 cm

Karl Kreutzberger, born 1916 in Vienna

525 Apparition, 1966
Mixed technique on wood, 100 x 75 cm

526 Towards Change, 1966
Mixed technique on wood, 90 x 103 cm

527 Painting Without A Title, 1969
Mixed technique on wood, 130 x 170 cm
signed and dated

Helmuth Krumpel, born 1941 in Vienna

528 The Board Of Health Meets I, 1970
Etching and aquatint, 41 x 43 cm
signed and dated

529 The Board Of Health Meets II, 1970
Etching and aquatint, 41 x 43 cm
signed and dated

Maria Lassnig, born in Klagenfurt

530 Warrior At Rest, 1962
Oil on canvas, 130 x 100 cm, signed and dated

531 The Message, 1962
Oil on canvas, 130 x 195 cm, signed and dated

Heinz Leinfellner, born 1911 in Steinbruck, Austria

532 Jutta, 1960
Bronze, height: 30 cm

533 Th. Schütz-Leinfellner, 1964
Bronze, height: 35 cm

534 Josef Matthias Hauer, 1960
Wood, height: 35 cm

Karl Markus, born 1899 in Olmütz, Czechoslovakia

535 Fields At Hollabrunn
Watercolour, 39 x 52 cm, signed and dated

Fritz Martinz, born 1824 Bruck an der Mur, Austria

536 Two Nudes In Front Of A Mirror, 1958
Oil on canvas, 220 x 127 cm, signed and dated

537 Smoking Men, 1964
Oil on canvas, 81 x 203 cm, signed and dated

538 The Butcher Shop, 1970
Oil on canvas, 200 x 200 cm, signed and dated

Oskar Matulla, born 1900 in Vienna

539 Pelion, 1969
Watercolour, 64 x 76 cm, signed and dated

540 Moesia Superiore, 1969
Watercolour, 64 x 76 cm, signed and dated

541 The Phaidriads, 1969
Watercolour, 49 x 60 cm, signed and dated

Paul Meissner, born 1907 in Vienna

542 Nude, 1970
Oil on wood, 170 x 130 cm, signed and dated

543 Collage With Nudes, 1969
Collage and oil on wood, 72 x 52 cm,
signed and dated

544 Reclining Nude, 1969
Collage and oil on wood, 20 x 50 cm,
signed and dated

Josef Mikl, born 1929 in Vienna

545 Large Head, 1968
Oil on canvas, 200 x 190 cm, signed and dated

546 Large Head In Orange And Light Colours,
1967–68
Oil on canvas, 200 x 170 cm, signed and dated

Oswald Oberhuber, born 1931 in Meran, Italy

547 Six Times Wotruba, 1966
Oil on canvas, 150 x 100 cm
signed and dated

548 Men, 1964
Oil on canvas, 180 x 125 cm
signed and dated

Sergius Pauser, 1896, Vienna – 1970 Vienna

549 Portrait Josef Hoffmann, 1951
Oil on canvas, 53.5 x 39 cm, signed and dated
Owner: HM

Gertraut Pesendorfer, born in Herzogenburg, Austria

550 Primo Sole, 1970
Oil on canvas, 104 x 135 cm, signed and dated

Josef Pillhofer, born 1921 in Vienna

551 Bird, 1965
Bronze, height: 40 cm

552 Archangel, 1970
Bronze, height: 52 cm
Owner: Museum des 20. Jahrhunderts, Vienna

553 Figure With Outstreched Arm, 1967
Stone, height: 160 cm

Fritz Pilz, born 1927 in Schladming, Austria

554 Torso, 1970
Wood, height: 100 cm

555 Head, 1970
Wood, height: 55 cm

Markus Prachensky, born 1932 in Innsbruck

556 Red On White (Solitude), 1964
Oil on canvas, 100 x 185 cm, signed and dated

557 Rechberg, 1966
Gouache, 50 x 65 cm
signed and dated

Arnulf Rainer, born 1929 in Baden/Wien, Austria

558 Exile, 1970
Mixed technique, 100 x 195 cm
Signed and dated

559 Moonface
Colour lithograph, 42 x 30 cm

560 Mouth Forms, 1969
Lithograph, 44 x 61 cm, signed and dated

561 The Sinister Duke
Lithograph, 40 x 45 cm

Rudolf Richly, born 1886 in Oedenburg, Hungary

562 Landscape With Magic Tree, 1969
Oil on canvas, 54 x 73 cm

563 Still Life, 1969
Oil on canvas, 73 x 100 cm

Oskar Schmal, born 1904 in Brno, Czechoslovakia

564 At The Hairdresser's
25.7 x 33.4 cm, signed
Owner: WS

Rudolf Schönwald, born 1928 in Hamburg

565 Ubu IV, 1966
Woodcut, 63 x 90 cm, signed and dated

566 Several Possibilities Of Depicting King Ubu, 1965–66
Woodcut, 75 x 63 cm, signed and dated

567 Ubu With Large Spiral, 1966
Lino cut, 75 x 59 cm, signed and dated

568 A Composition Of Wildly Moving Ubus, 1966
Woodcut, 104 x 68 cm, signed and dated

569 Twofold Ubu, 1966–67
Woodcut, 105 x 66 cm, signed and dated

570 Very Big And Last Ubu, 1966–67
Colour woodcut, 187 x 76 cm, signed and dated

Rudolf Schwaiger, born 1924 in Ebensee, Austria

571 Romantic Figure, 1970
Marble, height: 36 cm

572 Crouching Figure, 1967
Marble, height: 110 cm

573 Reclining Figure, 1969
Marble, height: 55 cm

574 Woman athlete, 1969
marble, height: 31 cm

Heinz Stangl, born 1942 in Vienna

575 Bathroom, 1968
Oil on canvas, 120 x 70 cm, signed and dated
Owner: Kulturamt der Stadt Wien

576 Breakfast On The Canal, 1970
Oil on canvas, 126 x 154 cm, signed and dated

577 At The Seaside
Oil on canvas, 130 x 162 cm, signed and dated

Karl Stark, born 1921 in Glojach, Austria

578 Portrait Of The Artist, 1968
Oil on canvas, 90 x 62 cm, signed and dated

579 Landscape, 1962
Oil on canvas, 97 x 75 cm, signed and dated

Hans Staudacher, born 1923 in St. Urban, Austria

580 Painting, 1970
Oil on canvas, 130 x 200 cm, signed

581 Cul-de,Sac, 1967
Oil on canvas and collage, 200 x 200 cm, signed

Ferdinand Stransky, born 1904 in Viehofen, Austria

582 Sitting Nude, 1958
Oil on canvas, 105 x 87 cm, signed and dated

583 Two Nude Figures In A Forest, 1967
Oil on canvas, 120 x 130 cm, signed and dated

Heinrich Tahedl, born 1907 Vienna

584 Sculpture In Coloured Glass, 1970
height: 300 cm

Elisabeth Turolt, 1902 Zuckmantel, Czechoslovakia – 1968 Vienna

586 In Memoriam, 1966
Bronze, height: 30 cm
Owner: Bundesministerium für Unterricht

585 Buffalo
Bronze, height: 28 cm
Owner: Kulturamt der Stadt Wien

Carl Unger, born 1915 in Wolframitzkirchen, Austria

587 Bethsame IV, 1966
Oil on canvas, 158 x 115 cm, signed and dated

588 Summer Day, 1970
Oil on canvas, 71 x 81 cm

589 Children At Play, 1968
Oil on canvas, 138 x 160 cm, signed and dated

Andreas Urteil, 1933 Gakovo, Czechoslovakia – 1963 Vienna

590 Daedalus, 1960
Wood, height: 70 cm

591 A Synthesis Of Movements, 1958
Bronze, height: 64 cm

592 The Guard, 1962
Stone, height 225 cm
Owner: Hans Landesmann, Vienna

Markus Vallazza, born 1936 in St. Ulrich, Italy

593 Drawing, 1970, ink, 30 x 40 cm

594 Drawing, 1970, ink, 35 x 49 cm

595 Drawing, 1970, ink, 33 x 47 cm

Fritz Wotruba, born 1907 in Vienna

596 Standing Figure, 1957–58
Limestone, 192 cm

597 Torso, 1968–69
Bronze, height: 65 cm

598 Relief, 1970
Bronze, height: 32 cm

British Works Of Art Shown At The Secession From 1897 To 1914

Ist Exhibition

Walter Crane: "Pegasus", terra-cotta relief. 5 cartons for glass windows. Designs for book ornaments. 2 designs for tapestries. "The Triumph Of Work", "Flowers" pen drawings "The Dry Brook", watercolour. Study for a landscape painting.
James MacNeill Whistler: three sets of lithographs.
C. H. Shannon: "A Woman Dressing", "The Three Sisters", "Venus Dressing", lithographs.
John M. Swan: 3 animal studies.
George Sauter: "Portrait Of A Lady", "Portrait Of The Painter F. v. Uhde".
John Lavery: "The White Duchess".
John Sargent: "An Egyptian Woman".
Robert Brough: "Portrait Of W. D. Ross".
Frank Brangwyn: Panel. – "Sherbet Seller", "At The Well".
Edward Arthur Walton: "The Ferry", "Landscape", "A Village On A Hill", "Flower Seller", watercolour; "A Gray Landscape", watercolour.
William Strang: "Loneliness", "The Gray Town", "The Fishermen", "The Quarry", "Woman Playing A Lute".
Robert Fowler: "Liverpool", "Spring".
Henry Muhrmann: "Yellow Flowers", "London", "A Path On Hampstead Heath", "A Street In Hampstead", "Houses By The Thames".
George Frampton: "Mother And Son", silvered bronze, "La Belle Isonde" (sic), silver and bronze relief, "St. Christina", silvered bronze relief.

IInd Exhibition

George Clausen: "A Country Girl".
George Sauter: "A Visit to Pfarrer Kneipp", "Hofcapellmeister".
Dr. Hans Richter: "Inspiration".
John Lavery: "Mother And Son".
Edward Arthur Walton: "Portrait Of Mrs. E. A. Walton", "Portrait Of Cecily Walton".
Robert Brough: "The Fantasies Of Madness".
Henry Muhrmann: "The Thames At Low Water", "By The Thames", "Thames Bridge".

IIIrd Exhibition

Walter Crane: "A Courtyard In Sorrento". – Sketches for a frieze: "The Skeleton In Armour". Design for a tapestry: "The Arms Of

The Three Islands", "Spring In The Roman Campagna", "The Vision Of Britannia", "Tiger Lilies".

IVth Exhibition

Briton Riviere: "Prometheus".
William Kennedy: "Sunset".
John Reid Murray: "The Goat Herd", "Autumn".
David Gauld: "Church Near Gretz", "Gretz Seen From The River".
Hamilton Whitelaw: "Dusk".
Thomas Grosvenor: "A Song Of Spring".
Edward Hornel: "Children At Play".
Harrington Mann: "Winter Morning".
Bessie MacNicol: "Tritonia".
Robert Burns: "A Young Girl".
Joseph Crawhall: "London Fog", "Promenade".
Mac Stevenson: "The Pool".

Vth Exhibition

Aubrey Beardsley: "Isolde", drawing.
Walter Crane: 4 frames with drawings for Crane's Book Of Painting.
William Nicholson: "Queen Victoria", "Six London Types".
Frank Brangwyn: "Music" and "The Baptism Of Christ", cartons for glass.
Joseph Pennell: "South Façade Of Saint-Gilles", "West Door Of Nôtre Dame", "Interior", "Roman Arch At Arles", "View Of Nôtre Dame", pen drawings. — 4 lithographs of Dutch landscapes.
George Sauter: 6 studies in pastel.
John M. Swan: 6 animal studies.
C. H. Shannon: 5 drawings in red chalk.
Moira Gerard: 4 cartons: — "Macbeth", "The Tempest", "Ophelia", "Staff And Script".
Frank Brangwyn: pastel sketch for a decorative panel. — "Landscape", pastel. "Building A Railway Carriage", "Shipping Yard", "Trees", "View Of The Thames", etchings.
The Studio: Lithographs by Byam Shaw, Oliver Hall, Maurice Greiffenhagen, George Clausen, Pristman, Mortimer Mempes, H. La Thangee, Frank Short, Anning Bell and Brangwyn.

VIIth Exhibition

John Lavery: "An Englishwoman", "Lady With A Black Fan".
Edward Arthur Walton: 2 landscapes.
Maurice Greiffenhagen: "The Annunciation".
John McNeill Whistler: "The Blue Dish".

VIIIth Exhibition

Room X: Collection by Charles Rennie Mackintosh and Margaret Macdonald.
Frances MacNair: Bed Cover, "The Legend Of The Snow Flakes", watercolour.
Charles Rennie Mackintsoh: Two glass windows. Two toilet tables.
Frances MacNair: "The Day", panel.
S. H. MacNair and Frances MacNair: "The Daisy", frieze.
Margaret Macdonald: "The Night", panel.
J. H. MacNair: "The Legend Of The Birds", watercolour. "Eve", watercolour.
Smoking cabinet.
Charles Rennie Mackintosh: "Princess Eos", watercolour. Armchair, oak; with panel by Margaret Macdonald.
Candlestick.
Smoking cabinet, oak; with silver panels by Margaret Macdonald.
Armchair, oak.
"Princess Uty", watercolour.
Frances MacNair: "The Frog Prince".
Charles Rennie Mackintosh: "Whether The Roses Be Your Lips Or Your Lips The Roses", watercolour.
Margaret Macdonald: Panel in chased silver.
Frances MacNair: "The Future", finger-plate.
Charles Rennie Mackintosh: "The Tree Of Death".
Margaret Macdonald and Frances MacNair: Clock.
Margaret Macdonald: "The Rose Garden", watercolour.
Charles Rennie Mackintosh: Mirror.
Chair, oak.
Margaret Macdonald: Bed curtain "The Queen Of May", for Miss Cranston's coffee-house in Glasgow.
J.H. MacNair: Design for a medal.
Charles Rennie Mackintosh: "A Feast Of Spring", panel. For Miss Cranston's coffee-house in Glasgow.
Room V: Ashbee.
Furniture made by The Guild Of Handicraft. Presidential chair, armchair, cupboard, frieze easy chair. Writing bureau, candlesticks, mirror.
Morgan: Vases. Dressing-table, wardrobe, armchair, bed. Bedside table, desk, revolving book-case. Clock.
Walter Crane: 6 watercolours.
Anning Bell: A study in silver point, a study in gold pencil, a study for a portrait.
E. Burne-Jones: "Angeli Laudantes".

XVth Exhibition

Jewellery by Ashbee.
E. Hornel: "Primroses".
John Pringle: miniatures.
James Pryde: study in pastel, study in black and white.
Edward Simpson: silver cross with opal; necklaces, rings; belt buckles.

XVIth Exhibition

James MacNeill Whistler: "The Lady Violinist".

XVIIth Exhibition

Ashbee: muff-chain, silver and gold with pearls; comb, coisonné; muff-chain, silver and gold with tourmalins; muff-chain with silver and gold and topazes; silver cup with amethysts; "Angel", copper dish; nut dish, silver with pottery inset; copper-cup with chrysopraze, diadems, silver and enamel; "Fishes", copper dish, "The Chicken", enamel panel; "Loreley" enamel panel; butter dish, "The Cock" silver and enamel.

XXIVth Exhibition

Ashbee: design for the prayer-book of King Edward VII; church plate, 5 pieces; alms dish; "St. Benedict", wood, executed by A. Miller; altar cross, silver and enamel; altar vases, brass; bishops' ring; "The Pilgrim", panel.
George Frampton: a relief, bronzed plaster.

XXXIInd Exhibition

77 etchings by Frank Brangwyn.

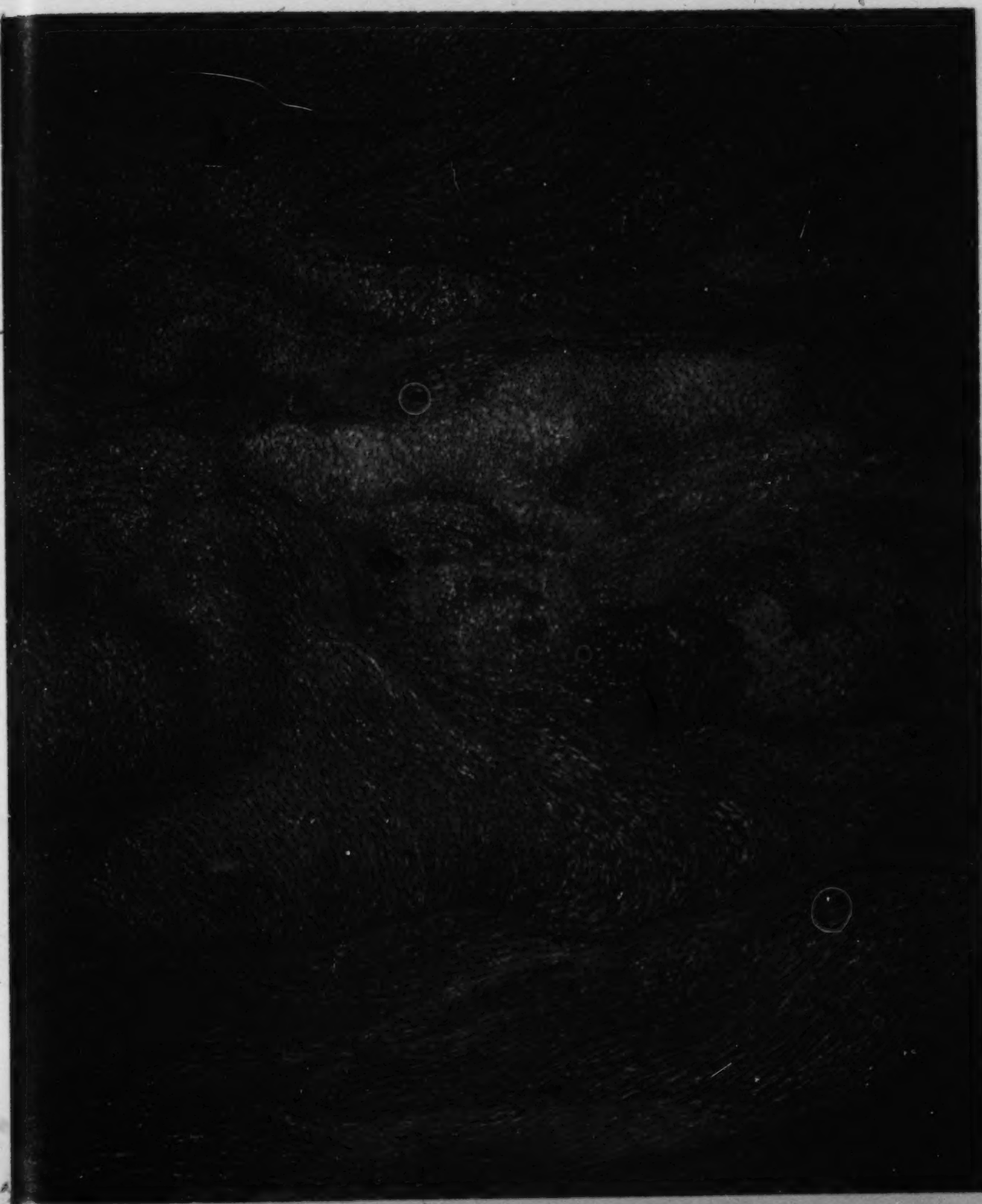
XXXVIIth Exhibition

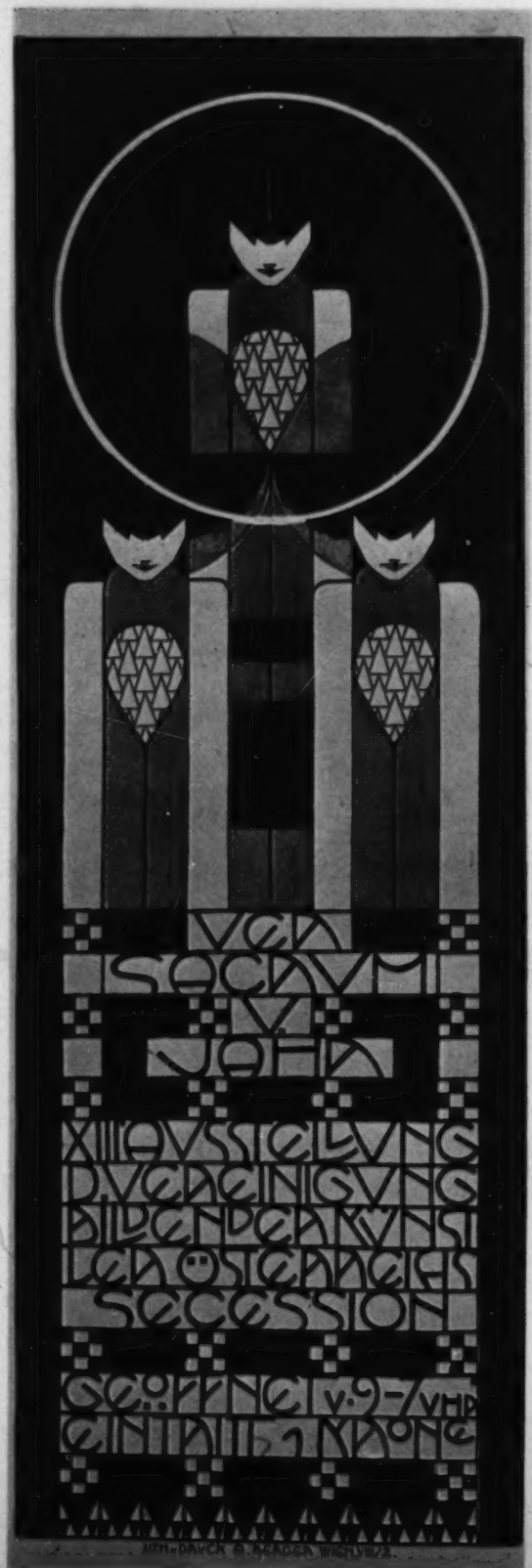
Margaret Mackintosh-Macdonald: "The Rose Of June".
Emily Ford: "St. Michael", sketch for a painting.
H. Mabel White: "St. Francis Preaching To The Birds".
S. Bishop Robertson: "The White House".
Clare Atwood: "Fish Market In London".
C. Rea: "Lost In Thought".
Ethel C. Herringues: "The Oyster Bank".
Edyth Starkil Rackham: "The Lady In Black".
Mary Davis: "The Vineyard".

XLth Exhibition

C. D. Gibson: "Scribners For June".
W. Bradley: "When Hearts Are Trumps".
A. Beardsley: "Children' Books".
Anning Bell: "City Of Liverpool School".

Adolf Böhm: Landscape





Koloman Moser: Poster Of The XIIIth Exhibition

1 Rudolf von Alt: View Of Vienna With Riding School

2

3

SECESSION

·15·
AUSSTELLUNG
DER
VEREINIGUNG
BILDENDER
KÜNSTLER
ÖSTERREICHS
MAI DEC 1902

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2 Ferdinand Andri: Woodcutter
3 Wilhelm Bernatzik: The Flame
4 Adolf Böhm: Poster Of The XVth Exhibition
5 Franz Barwig: Boy
6 Otto Friedrich: Portrait Elsa Galafrès

7

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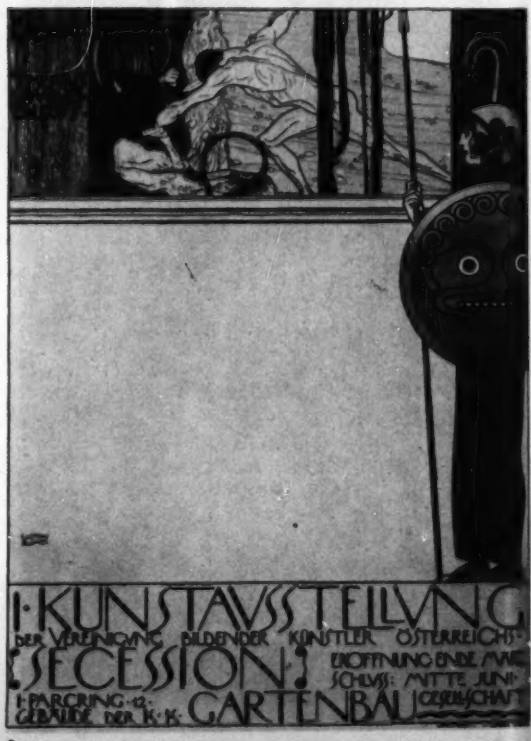
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DER VEREINIGUNG BILDENDER KÜNSTLER ÖSTERREICHS
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SCHLUSS: MITTE JUNI
I·PARCRING·12·
GEBÄUDE DER K·K· GARTENBAU GESELLSCHAFT

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7 Richard Gerstl: Portrait Professor Dietz
8 Gustav Klimt: Sleeping Woman, Half Covered
9 Gustav Klimt: Poster Of The 1st Exhibition
10 Gustav Klimt: Portrait Of A Lady
11 Gustav Klimt: Mermaids

GVSTAV
KLIMT
09 10

13

12 Gustav Klimt: Lady With Hat And Feather
13 Oskar Kokoschka: Brother And Sister
14 Anton Kolig: General Gottfried Seibt von Ringenhart
15 Max Kurzweil: Poster Of The XVIIth Exhibition

14

15

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16 Oskar Laske: Ship Of Fools
17 Alfred Kubin: Night Life
18 Koloman Moser: Poster Of The Vth Exhibition

SECESSION
V. KUNSTAUS-
STELLUNG DER
VEREINIGUNG
BILDENDER
KÜNSTLER
ÖSTERREICHS
EINTRITT
50 H

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19 Koloman Moser:
Three Figures In A Phantastic Setting
20 Koloman Moser: Stylized Lady's Portrait
21 Alfred Roller: Poster Of The XIVth Exhibition
22 Egon Schiele: Two Boys

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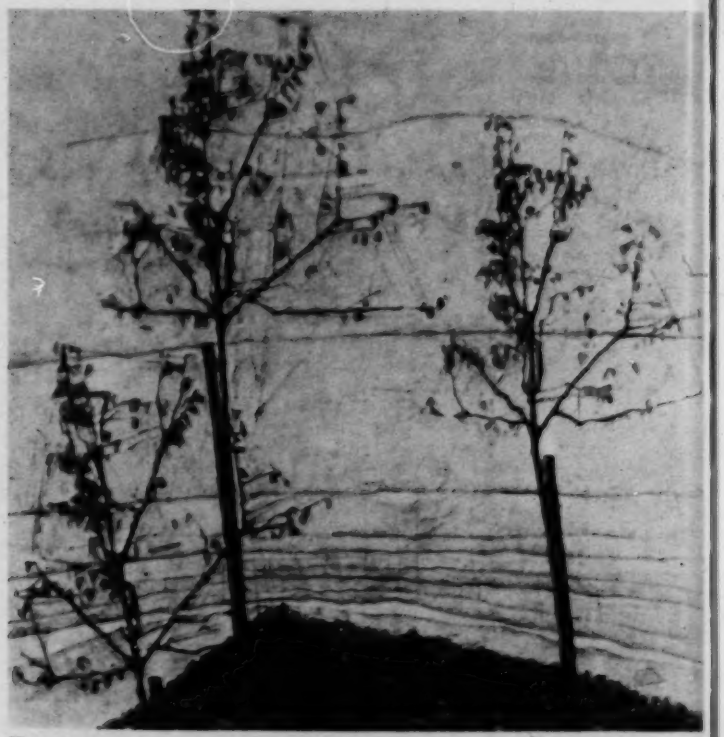
23 Egon Schiele: Trees In Autumn
24 Leopold Stolba: Spring



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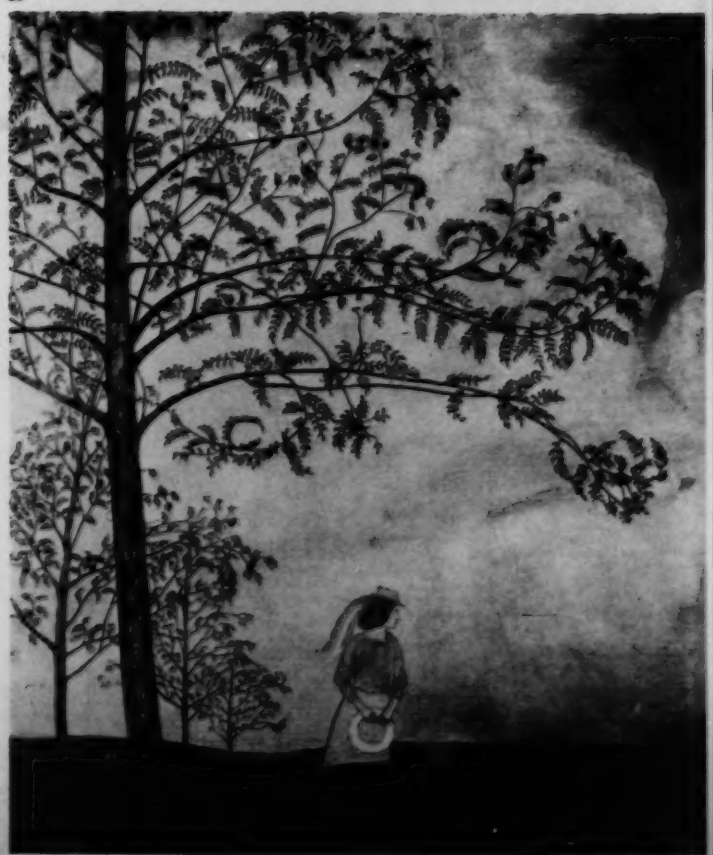

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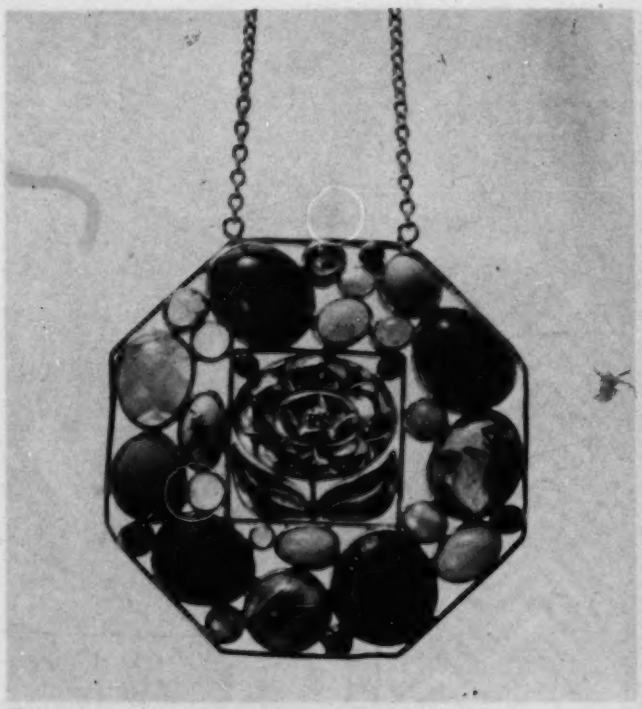
25 C. O. Czeschka: Tristan



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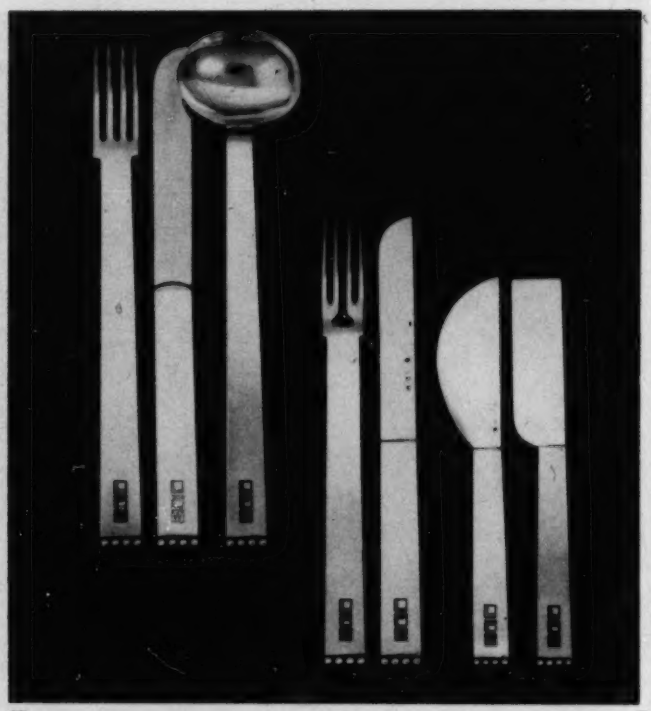

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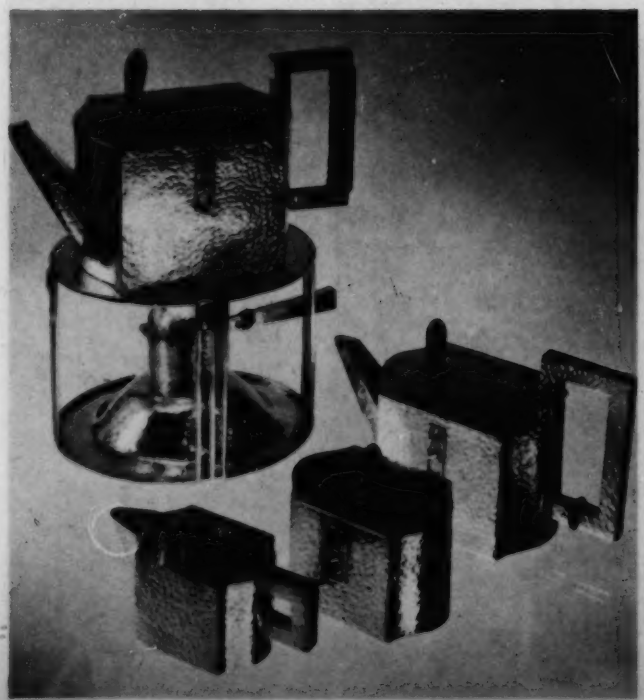

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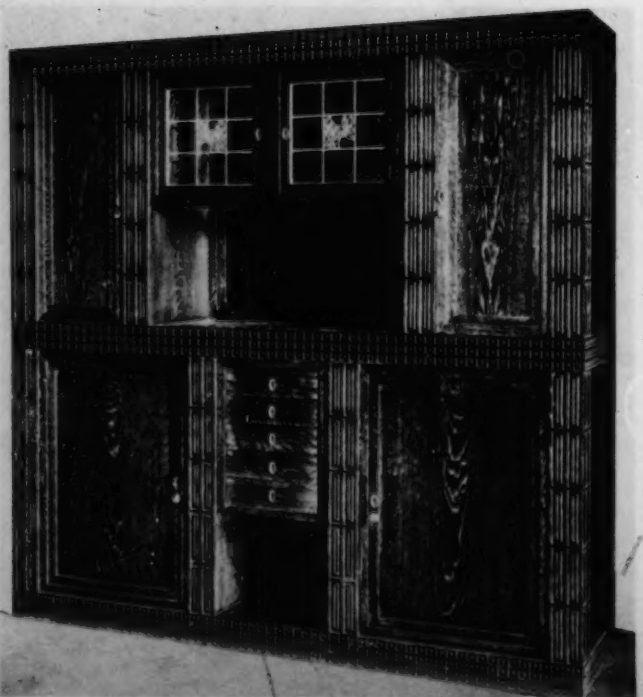

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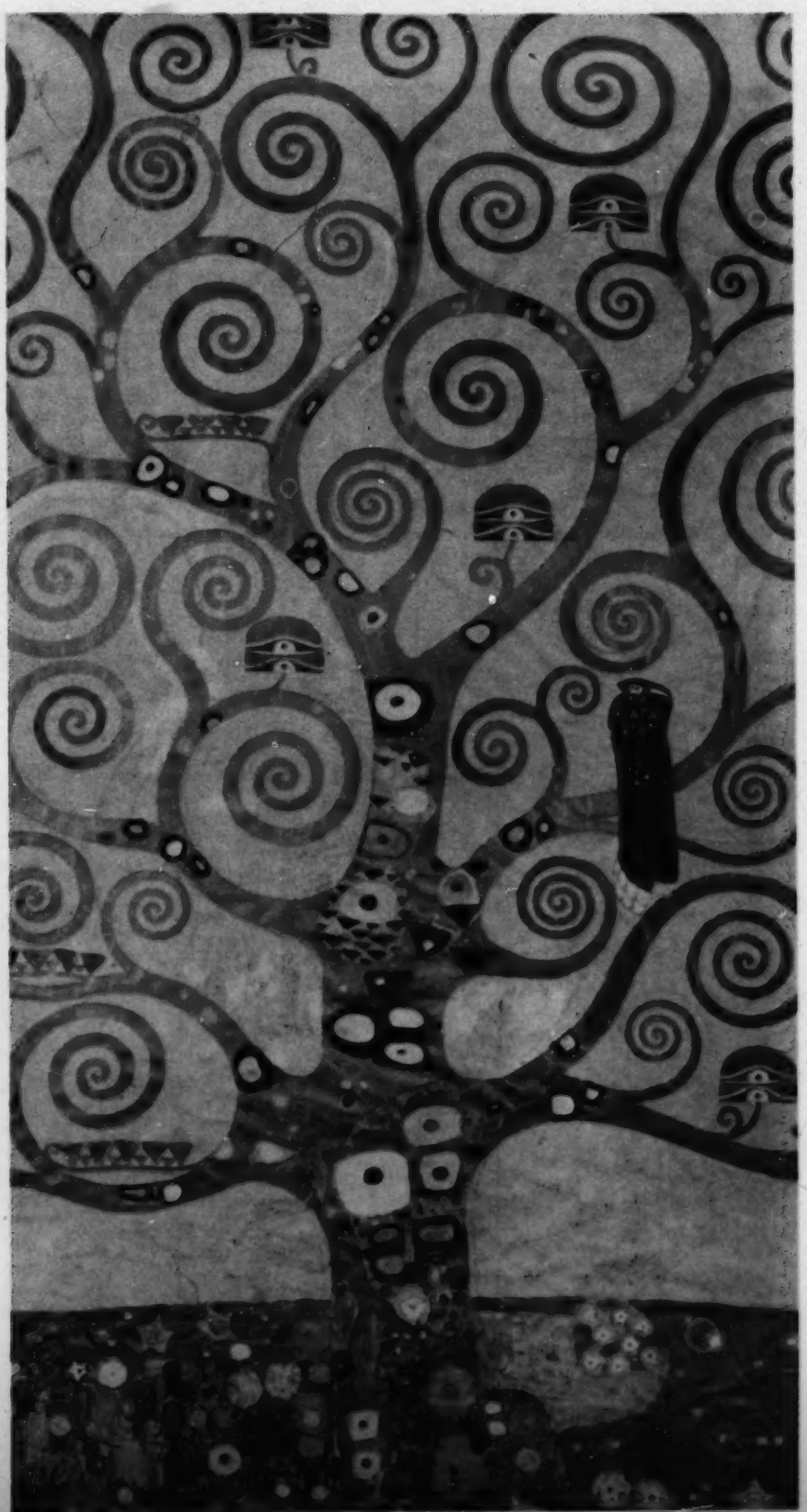
26 Josef Hoffmann: Pendant
27 Josef Hoffmann: Knife, Fork, Spoon
28 Josef Hoffmann: Tea Set
29 Josef Hoffmann: Sideboard
30 Gustav Klimt: Detail From The Stoclet-Frieze



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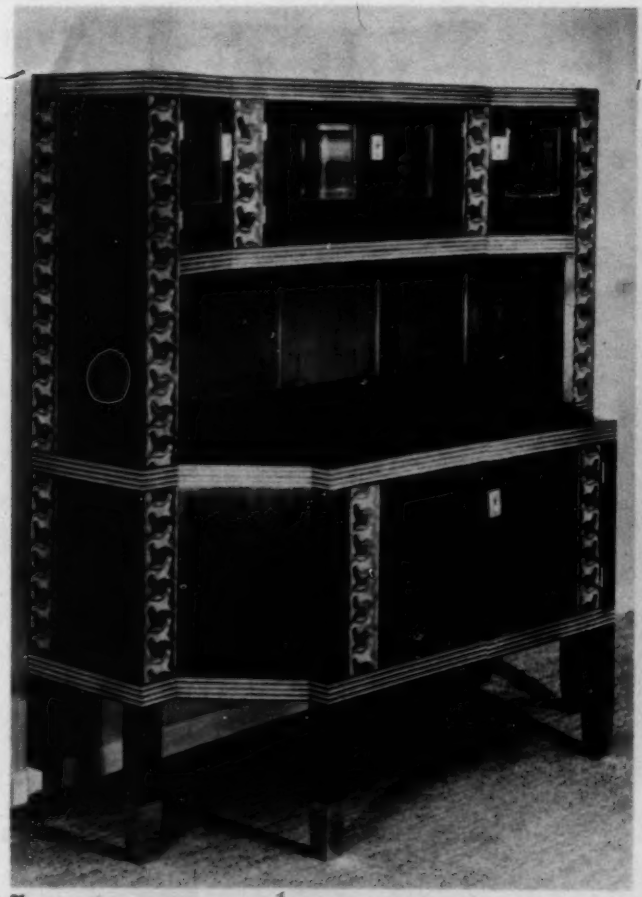

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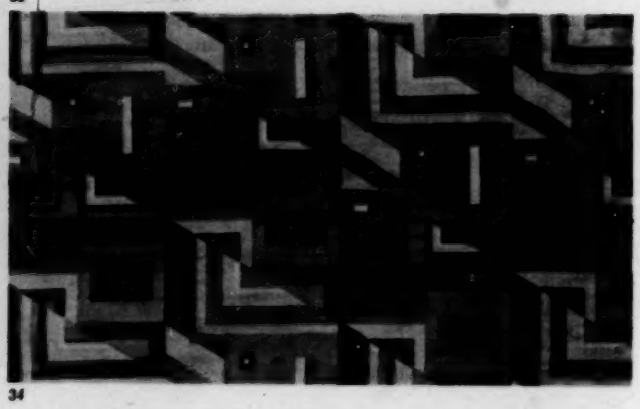

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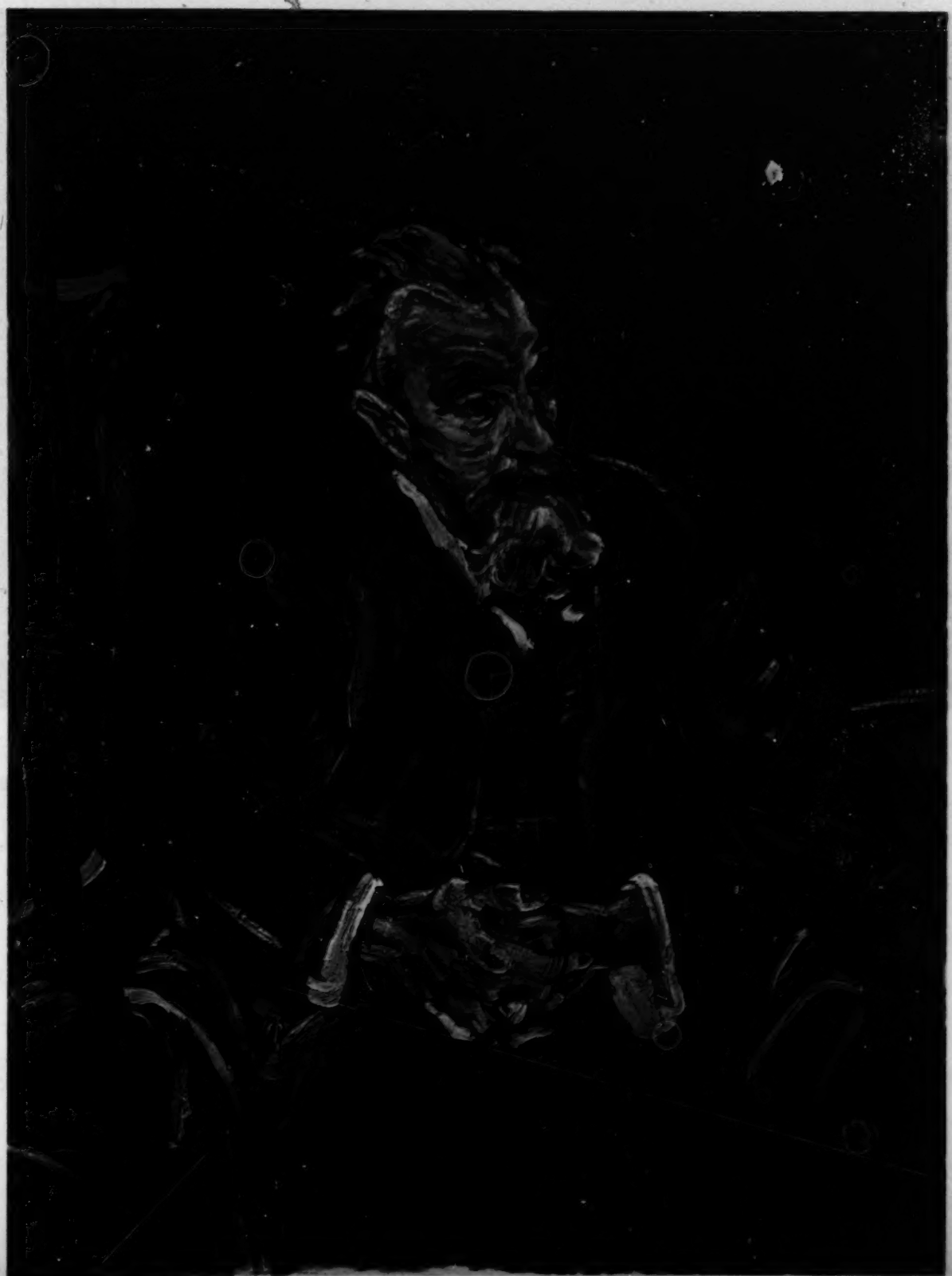
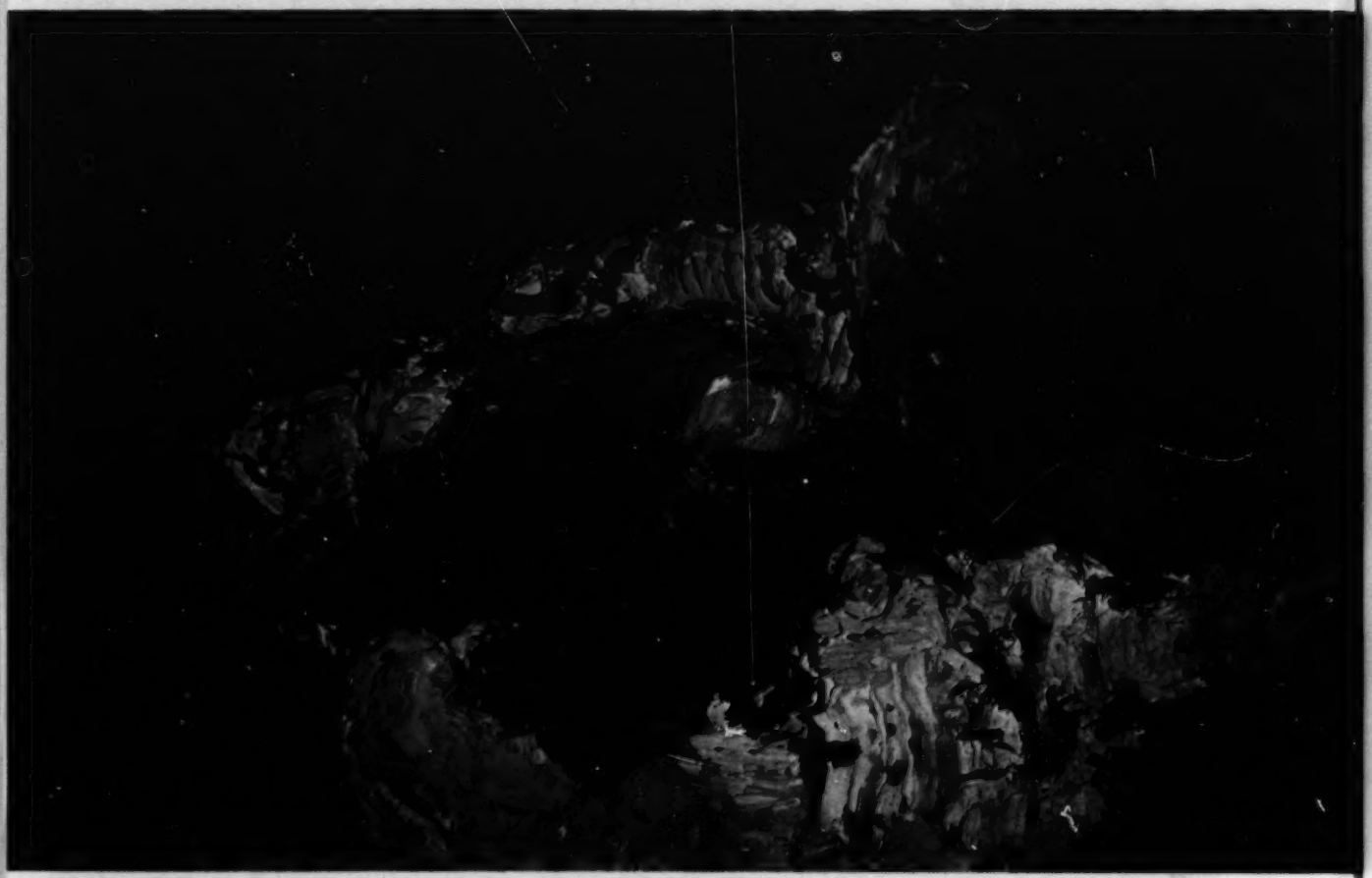
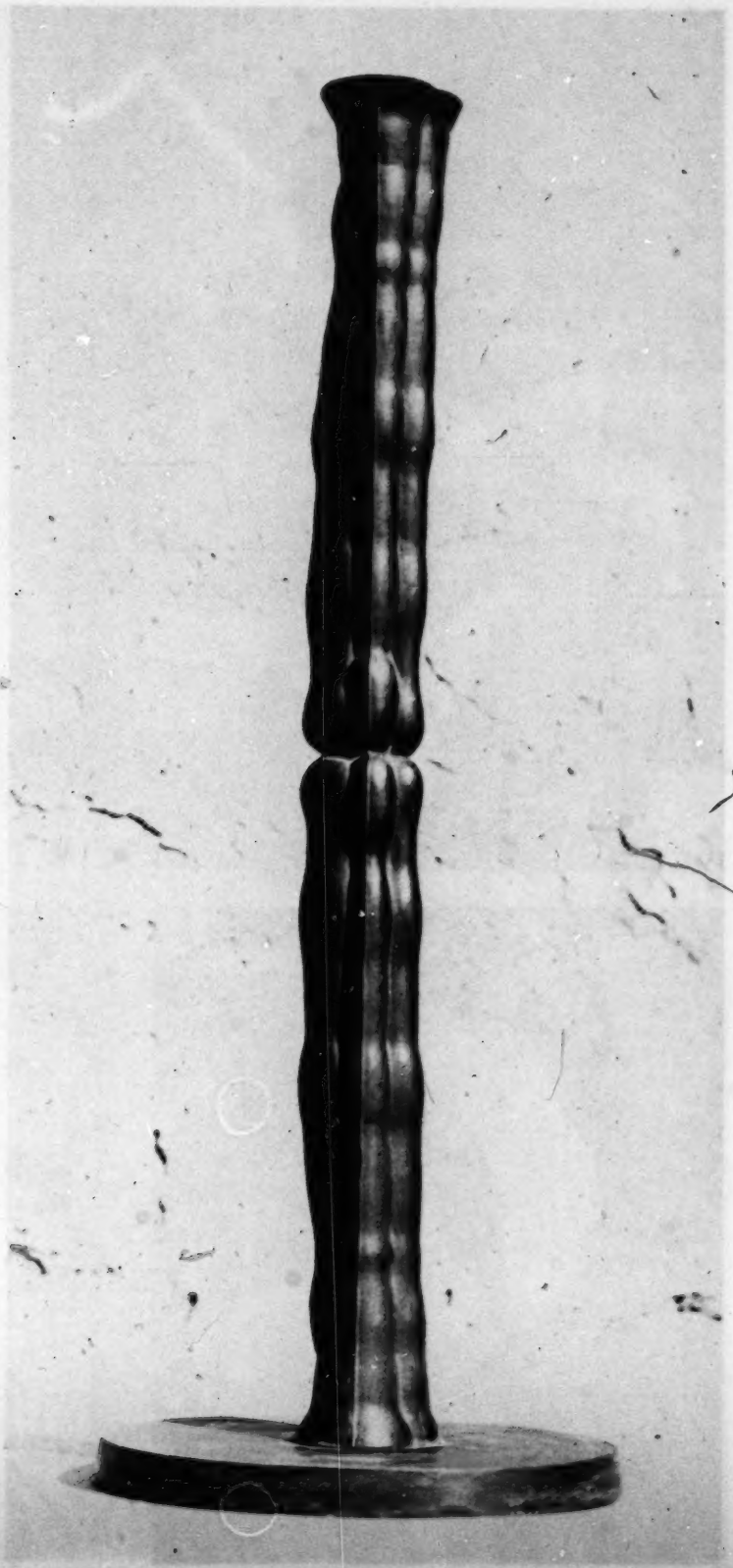
31 Koloman Moser: Sideboard
32 Michael Powolny: Papageno As Putto
33 Koloman Moser: Cotton
34 Olga Sikarz: Silk "Scotland"

Oskar Kokoschka: Portrait Of The Painter Carl Moll





Herbert Boeckl: Still Life With Dead Pigeon



35 Joannis Avramidis: Model For A Column

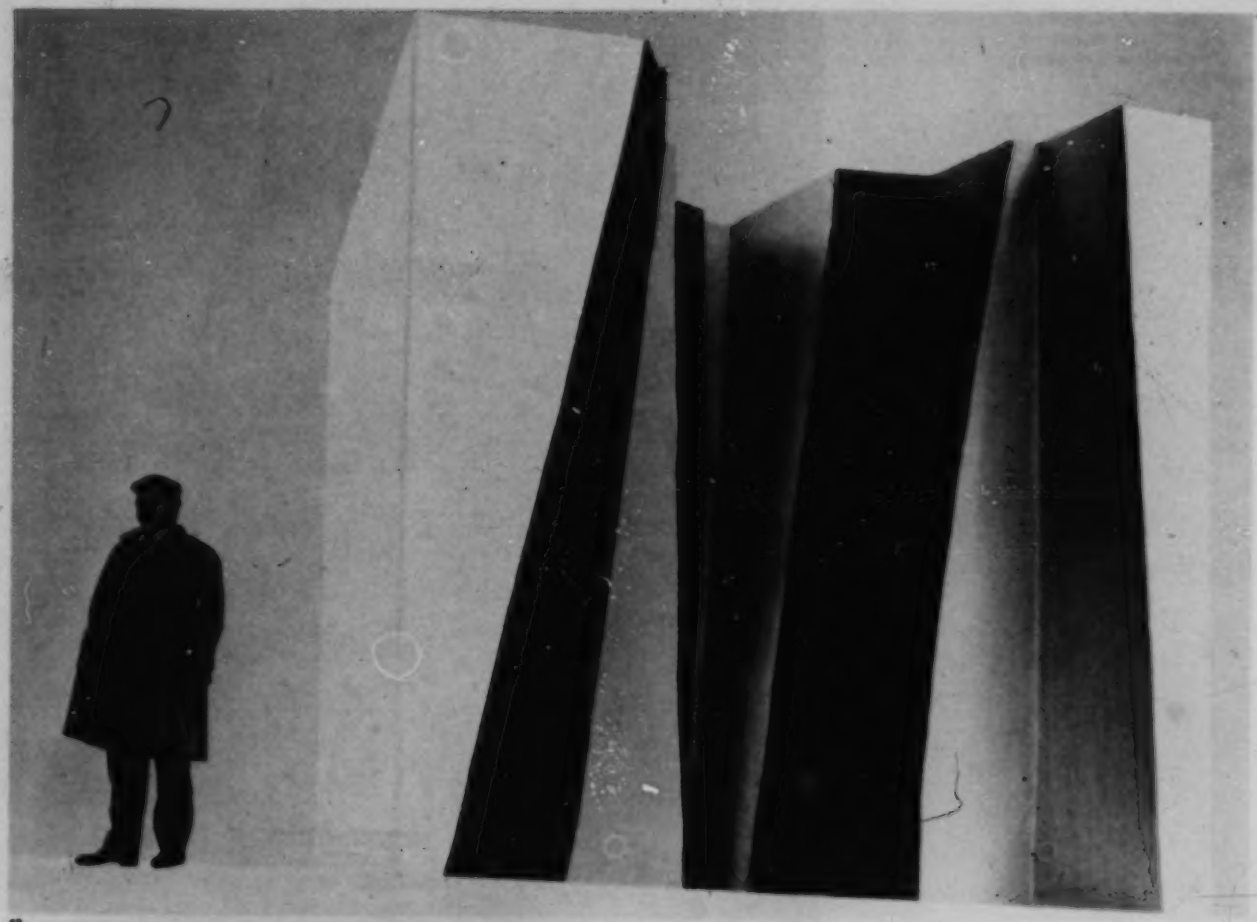
36

36 Georg Eisler: Waiting-Room in D. Station
37 Mario Declava: From Memory
38 Hans Escher: Selfportrait in The Métro

37

38

30 Alfred Hrdlička: Crucifixion



40 Roland Goeschl: Space-Filler
41 Josef Mikl: Head
42 Adolf Frohner: Sunday Afternoon
43 Fritz Martinz: Butcher's Shop
44 Arnulf Rainer: Exile

43

44

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45 Rudolf Schönwald: Very Big And Last Ubu
46 Rudolf Schwaiger: Reclining Figure

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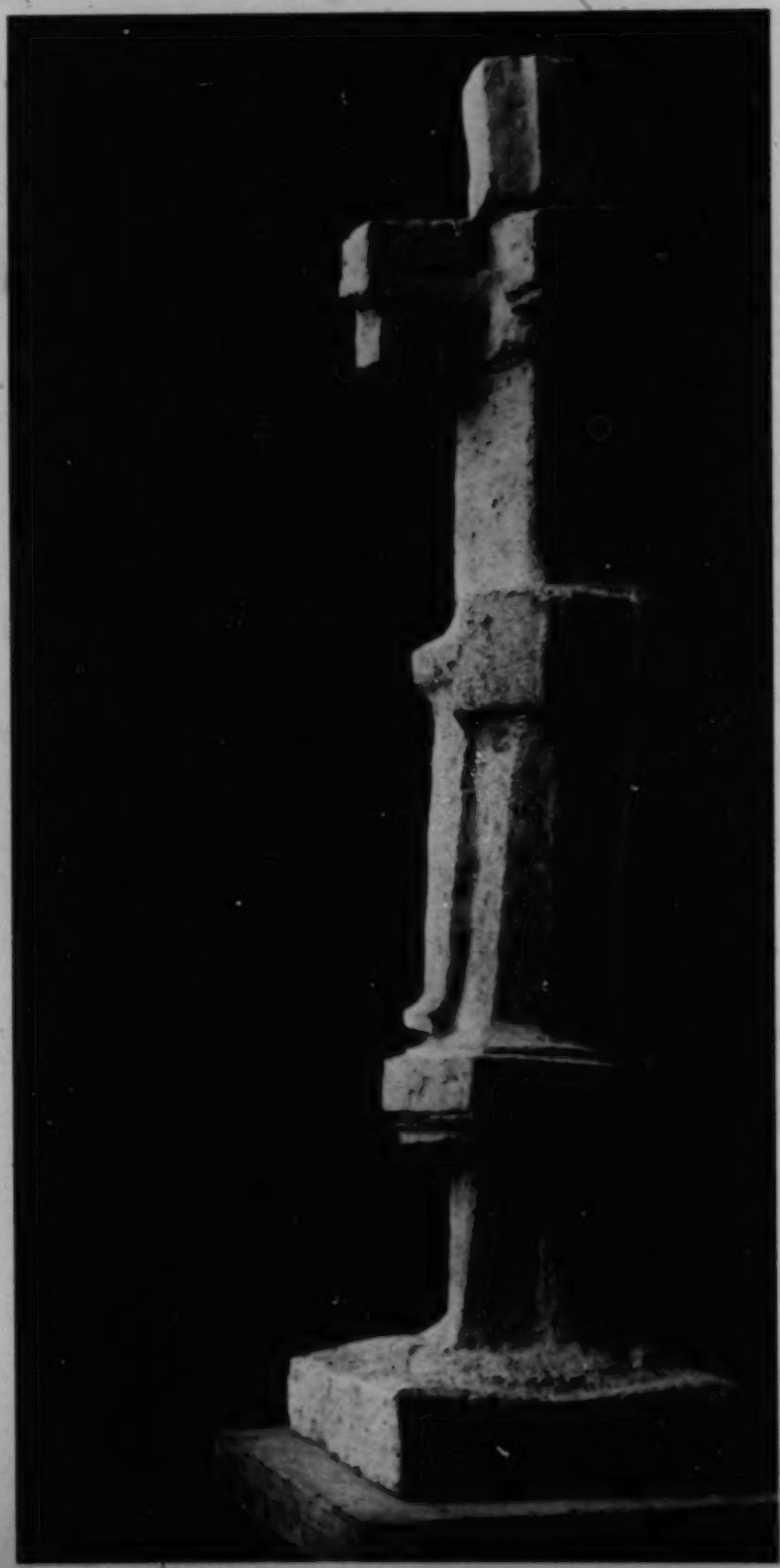
47 Heinz Stangl: Breakfast
48 Hans Staudacher: Cul-de-sac



40 Fritz Wotruba: Standing Figure

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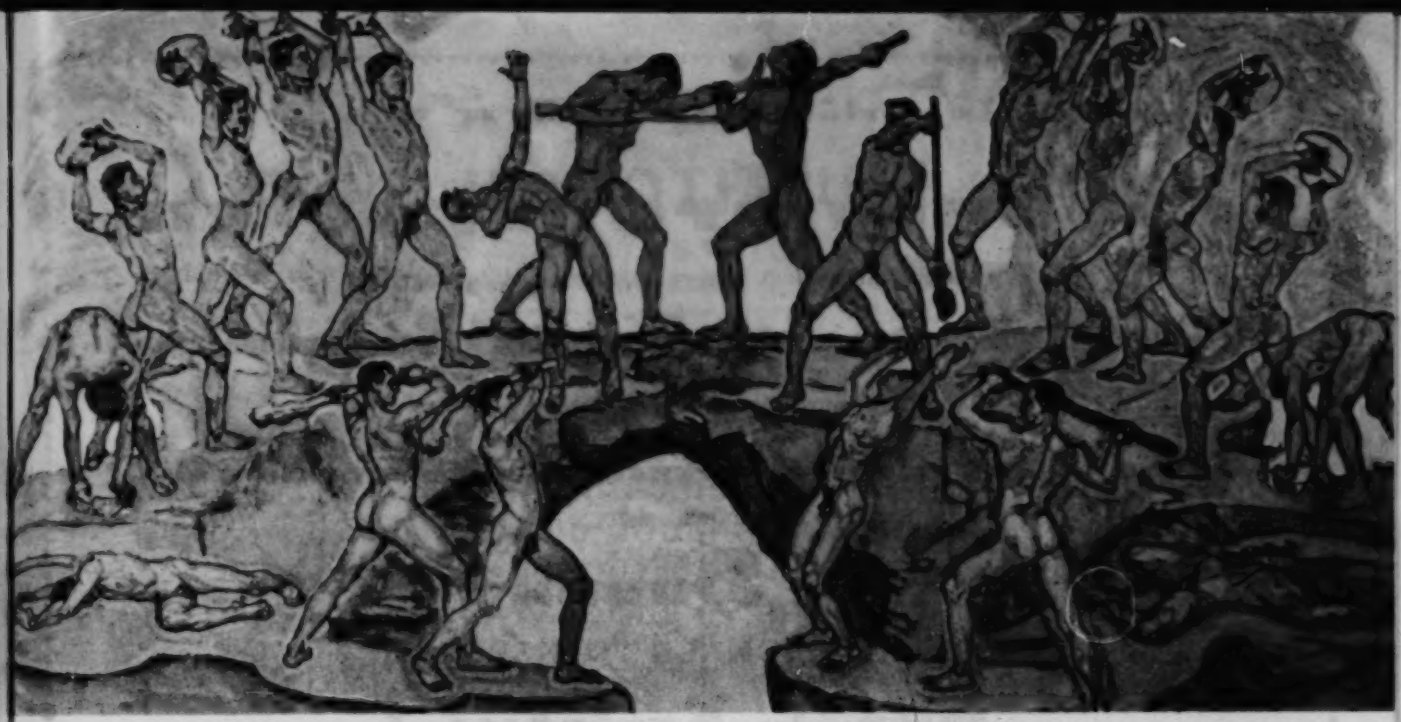

KOLOMAN MOSER: KAMPF DER TITANEN • OIL ON CANVAS • 148 x 73 cm • WITH MONOGRAM

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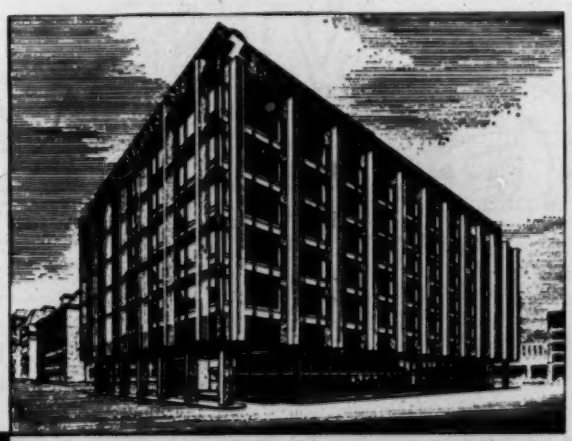

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